

Music Educators Journal

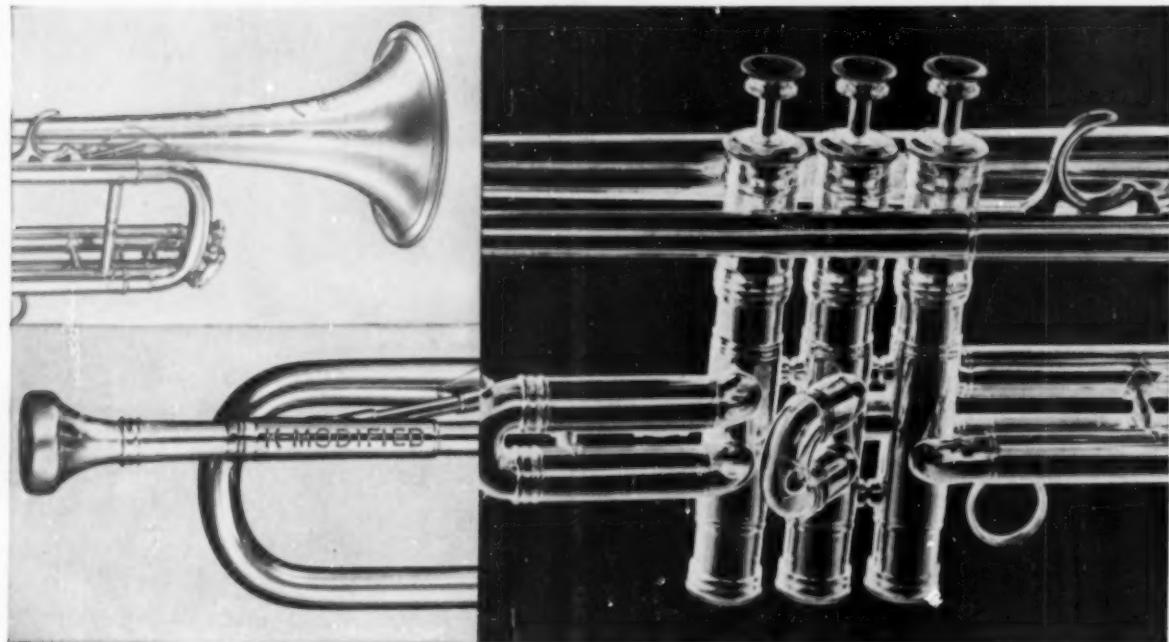


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NOVEMBER-DECEMBER 1957

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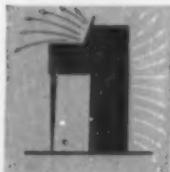
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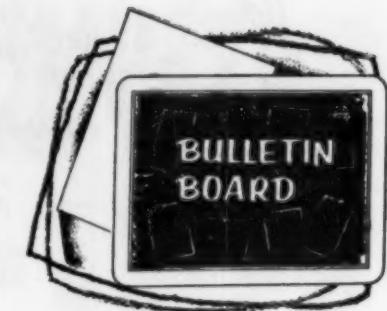
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MENC—1958, 1960, 1962. For your calendar, here are the dates and convention cities for the next three biennial conventions of the Music Educators National Conference:

March 21-25, 1958—Los Angeles, Calif.
March 18-23, 1960—Atlantic City, N. J.
March 30-April 4, 1962—Chicago, Ill.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the dates above given.

NASM CONVENTION. The thirty-third annual meeting of the National Association of Schools of Music will be held at the Palmer House, Chicago, November 29-30, 1957. Heads of more than 125 member schools will be present. Interesting features on the program will include a demonstration of a device which affords visual and graphic indication of the tuning, dynamics and quality of musical tone by Earle Kent, Research Division of C. G. Conn, Ltd.; a brass symposium conducted by James Nielsen of Oklahoma University, and a Chicago Symphony Orchestra program which the members will attend as guests. E. William Doty of the University of Texas, Austin, is president of the Association. Burnet C. Tuthill, Memphis, Tennessee, College of Music, is secretary.

ASTA. The American String Teachers Association will hold its annual national convention at Minneapolis, February 16-19, in conjunction with the divisional convention of Music Teachers National Association. The string sessions are planned as joint meetings. Co-chairmen are Dorris Van Ringelesken of Grand Rapids, Michigan, and ASTA President Frank W. Hill, Iowa State Teachers College, Cedar Falls, Iowa.

ALL EASTERN BAND AND INSTRUMENTAL CLINIC. Music educators will want to know that the fourth annual All Eastern Band and Instrumental Clinic is scheduled for February 7-8, 1958, at the U.S. Naval School of Music, Naval Receiving Station, Washington, D. C.

MIDWESTERN CONFERENCE. The 13th Annual Midwestern Conference on School Vocal and Instrumental Music will be held in Ann Arbor on the University of Michigan campus, January 10-11, 1958. Lectures, demonstrations, workshops, clinics will be presented by fourteen guest specialists in instrumental, choral and general music. Participating in the program will be the University of Michigan Symphony Band, Michigan State University Band, U.M. Symphony Orchestra, U.M. Choir, Western Michigan University Choir; the directors' band, orchestra and chorus; junior and senior high school groups from various communities.

The Midwestern Conference is planned jointly by the Michigan School Band and Orchestra Association, Michigan Music Educators Association, American String Teachers Association, and the School of Music and Extension Service of U.M. General chairman of the conference is Roger E. Jacobl, whose address is University of Michigan School of Music, Ann Arbor.

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3. Brass Tax
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LUCKY DAY (March)

WHEN THE SAINTS GO MARCHING IN
SHORTNIN' BREAD (March)

FATHER OF VICTORY

SPRIT OF INDEPENDENCE (March)

MEN IN GRAY (March)

SCARLET AND GOLD (March)

STEPPING HIGH (March)

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DELAWARE. The Journal regrets an error in the State Music Education Activities 1957-1958 Calendar (September-October 1957 MEJ), as follows: The name of Floyd T. Hart, Division of Music Education, Department of Public Instruction, Dover, Delaware, should be substituted as chairman for the Vocal Camp, June 16-23, and the String Camp, June 16-23. The name of Allen L. Richardson is listed incorrectly as the chairman for activities on these two dates.

CALIFORNIA. The California Music Educators Association, Northern Section, at its annual conference, San Jose State College, February 15, will hold a session devoted to "Creative Music in Music Education—the Concert Band." Original symphonic band music or new arrangements, which have not been published, are to be featured. Representatives of various publishing firms will be present to hear these works. Tapes of music performed will be made available to the composers, who are invited to send manuscripts to Robert Hare, conductor of Symphonic Band, Music Department, San Jose State College, San Jose 14, California.



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TEACHER AT WORK. This teacher is George C. Wilson, vice-president of the National Music Camp, and the pupil is daughter Georgene who, now aged ten, has been at the National Music Camp every summer since she was six months old—junior camper for three of the summers. Mr. Wilson, a National Music Camp veteran, recently resigned his post at the University of Missouri, Columbia, to devote full time to his National Music Camp duties, which will largely be concerned with the development of the National Arts Academy, a winter school for gifted children which is scheduled to open at the National Music Camp in the fall of 1959.

NEW

major choral works

AND CERTAIN WOMEN FOLLOWED HIM—(D. Guyver Britton)

A sacred cantata adapted from the scriptures by Elizabeth B. McNaughton for four-part chorus of mixed voices, with soprano, alto, tenor and baritone soli, with organ or piano accompaniment 1.25

THE ATONEMENT—(Sydney H. Peters)

A new Easter cantata for four-part chorus of mixed voices, with soprano, alto, tenor and baritone soli with organ or piano accompaniment 1.25

84TH PSALM—HOW LOVELY IS THINE OWN DWELLING PLACE—(Heinrich Schutz)

For double chorus of mixed voices with organ (or basso continuo). Edited by William H. Reese. German and English text 1.00

A GERMAN REQUIEM—(Heinrich Schutz)

For solo voices, mixed chorus, organ and bass viol. Edited by Arthur Mendel. German and English text 1.50

MARY THE ROSE—(John Jacob Niles)

For mixed chorus and a few soli, this work was conceived as a miracle play, a modern version of the mystery drama performed during the middle ages. Simplicity is the motif of the entire work. It may be performed in a church, concert hall or theatre 1.25

MASS IN G—(Schubert)

Edited by Alice Parker and Robert Shaw for soprano, tenor and bass soli, full chorus of mixed voices with organ and strings. Score for voices with piano accompaniment 1.25

PRAYERS OF KIERKEGAARD—(Samuel Barber)

For mixed chorus, soprano solo and orchestra, with incidental tenor solo; alto solo ad libitum 1.50

REQUIEM—(Gabriel Faure)

For four-part chorus of mixed voices with soprano and baritone soli 1.00

SING, OH YE HEAVENS—(Helen Jun Marth)

A Christmas cantata for chorus of mixed voices with soprano, alto, tenor and baritone soli with organ or piano accompaniment 1.00

THE ST. LUKE CHRISTMAS STORY—(Cecil Effinger)

A sacred cantata for four-part chorus of mixed voices with soprano, tenor or baritone soli with organ or piano accompaniment 1.25

THE STAR AND THE STABLE—(Richard Kountz)

A Christmas cantata for chorus of mixed voices with soprano, contralto, tenor and bass soli; with organ accompaniment 1.50

WHO ARE YOU?—(John Sacco)

A short cantata based on an incident from Lewis Carroll's "Alice in Wonderland" especially designed for use in concerts and on assembly programs75



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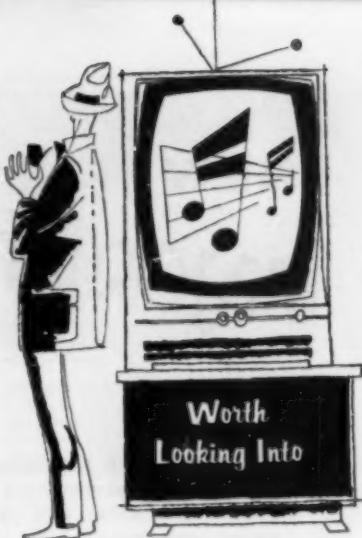
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TELEVISION FOR CHILDREN is an attractive brochure, prepared by a small group of specialists in television, education and psychology. The manual was commissioned by the Foundation for Character Education for the purpose of not only emphasizing the known importance of television as an influence on the character formation in children but also as an illustration of the ways in which TV can be exercised as a constructive means to sound character development. In the publication is a fine treatment of the different perspectives with which broadcasters, parents and children view television, as well as several specific suggestions for format and content. The publication was prepared in cooperation with the School of Education, Boston University, Ralph Garry, Project Director.—V.L.

VIOLIN MAKING. An educational film strip, "Violin Making in Europe and Violin Adjusting in the U.S.A." with accompanying sound tape and pamphlet, has been produced by the educational department of Scherl & Roth, manufacturers and distributors of Roth stringed instruments. The narration is by Frank W. Hill, President of the American String Teachers Association. Prints and sound tapes for showing may be obtained without cost for a showing during a ten-day period. Purchase price, \$35.00. For further information write Scherl & Roth, Inc., Educational Department, 1729 Superior Avenue, Cleveland 14, Ohio.

PEP RALLY, Don Gillis' new opera in two scenes, which had its premiere at National Music Camp in August 1957, is available in the Mills Rental Library for college and school productions. Said to be the first operatic work scored with band accompaniment, "Pep Rally" is a good-natured spoof of American college life which Mr. Gillis must have had as much fun writing as do the performers in interpreting and the audience in listening. Another Gillis recognition of the concert band is his "Tulsa," a tribute to the pioneering spirit of America, also published by Mills Music, Inc., 1619 Broadway, New York 19, N. Y.

AGBOR. This is all you need to ask for if you want a copy of the second edition of "A Guide to Books on Recreation." The Guide encompasses what could well be the most comprehensive listing of books on recreation available—more than 850 titles from 125 publishers. There are more than 50 different books on music, including books on organizing an orchestra, folk singing, how to teach music to children, and choir singing. Send 25c to the National Recreation Association, Department MU, 8 West Eighth Street, New York 11, New York.

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THE SINGING VOICE. Two educational film-strips in the field of vocal music, designed for high school students, have been produced by L. E. O'Neill & Associates, 3033 Wilmington, Dayton 9, Ohio, a firm specializing in technical and industrial films. Research, sketches and teachers' guide material were provided by Lawrence E. Tagg, assistant professor of music at the University of Dayton, where he is director of choral music and teaches voice and music education. Part One deals with vocal techniques—development of breath control, tone, resonance, and articulation. Part Two contains more emphasis on expression and interpretation for performance. The accompanying guide for each film is directed to the student, to be read or interpreted by the teacher as he wishes. Directly responsible for this production is William Ditzel, who has wide experience as a television director and producer, professional filming and a special interest in music education.

WORTH ASKING FOR. The new 1958 School Year Memo Book, produced by the E. R. Moore Company, is a useful desk calendar and work organizer for the school music teacher or executive or parish pastor. The Moore Company, manufacturers of robes for graduations, choirs and confirmation, and uniform gowns for girls, has a limited supply of this popular volume, which is free upon request. Be sure to say you are a member of the MENC. Incidentally, the 1958 edition is the twentieth consecutive year of its printing. Write to E. R. Moore Company, 932 Dakin St., Chicago 13, Ill., Catalog F2.

INSTRUMENTALISTS and music educators generally are showering compliments upon the "Instrumentalist" magazine for its superb September 1957 special issue. Colorful pages packed with good text content and the announcements of nearly 100 suppliers make it an impressive addition to the contributions made to the school music field during the past decade by this periodical. The special issue is available for the regular single copy price, 45c. Subscription for one year (11 issues), \$3.25. Canada and foreign countries, \$3.65. Address: The Instrumentalist Co., 1418 Lake St., Evanston, Ill.



CRAFTSMAN AT WORK. A great deal of craftsmanship goes into a fine instrument before it reaches the hands of the tester, who must be master of the craftsmen. Here is K. G. Gemeinhardt, who personally tests all the Boehm system flutes and piccolos, in the manufacture of which his firm specializes. Coming from a family of successive generations of musical instrument workers, he attended what is known as a music high school in his native town of Markneukirchen, Germany. This is a musical city where instruments of all kinds are made, apprenticeships served and where the high school curriculum is primarily devoted to this work.

The picture was made in the modern new daylight plant in Elkhart, Indiana, recently designed, built and equipped especially for production of the K. G. Gemeinhardt Co., Inc., flutes and piccolos.

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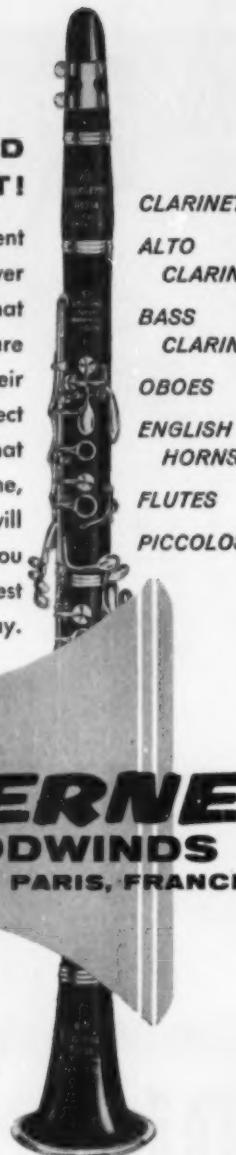
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Records are arranged according to subjects, areas, and grades. Included are excellent sections on music appreciation, rhythms, square dance, social studies, language arts, etc.

This 36-page catalog is available without charge to educators requesting a copy. All requests should be directed to Educational Record Sales, 153 Chambers Street, New York 7, N.Y.

TWO POSTERS. Free to Journal readers are either or both of two attractive and informative guidance posters; published by the Music and Education Department of the Wurlitzer Company, DeKalb, Ill.

(1) "Careers in Music with Piano Background," lists vocational areas of opportunity in the fields of recreational and social music, education and all phases of professional music—some thirty-five items in all. Also outlined are "qualities to help you succeed in music." Ten well-selected illustrations from life.

(2) "Piano Teaching as a Profession," a poster of the same size as No. 1 (18" x 24") but with entirely different design and text. Lists twelve areas of opportunity for trained piano teachers, answers the question "Why teach piano?" and suggests elements and qualifications for a successful career as a piano teacher. Write Wurlitzer Music and Education Dept., DeKalb, Ill.

RHYTHOCYCLE is the name of a modern metronome which "is more than a metronome . . . It is a metered electronic instrument which can be easily and simply pre-set to duplicate any rhythm pattern in a wide variation of tempi." The editor of this column used the instrument in a trial experiment on himself and on others whose rhythm and meter resources are less inhibited than his own. The report, all around, is favorable.

Though a promising device for a wide range of uses by teachers, performers, students—and even composers—significance seems to attach to what it can do for drummers and drum students. The Rhythocycle can be set to reproduce "each of the 28 drum rudiments," says the inventor, "with unvarying accuracy." This testimony does not attempt to account for the accepted total of the number of drum rudiments, but it does attest to the accuracy and simplicity of the instrument.

The importance of the drummer's place in the rhythmic heart of all fortunate ensembles which are not obliged to operate without benefit of drums, will urge all readers to look into this offering. General information and a copy of "Drum Rudiments with the Duncan Rhythocycle" can be secured by a postal card addressed to the educational department of Shawnee Press, Inc., Delaware Water Gap, Pennsylvania.

The price of the Duncan Rhythocycle is \$49.50. Music educators who would like to have an immediate trial can secure one at a special introductory price of \$39.40—subject to refund if the instrument is returned within 30 days.

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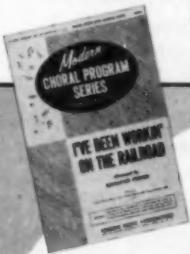
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The Music Teacher and Public Relations

A new MENC publication prepared for Commission III (Music in General School Administration) by a committee under the chairmanship of Edward J. Hermann. Publication in January, 1958.

Music for Fours and Fives

Another new MENC issue. Prepared for Commission IV (Music for Pre-school, Kindergarten and Elementary School) by a committee under the chairmanship of Beatrice Landeck. Publication in January, 1958.

CLARINET TONE DIAL. Intended for use on the bandroom wall, the Boosey & Hawkes Tone Dial is described as "successor to the clarinet fingering chart." This revolving device serves to good advantage in many ways, according to Ed Sonfield of C. Bruno & Son, the originator. To teach himself the proper method of fingering each note from low E to high G, all the student has to do is to turn the dial until the note he wants appears at the top of the "window"—and there is shown the proper method of fingering that note, together with an identification of the keys to be used. Inclusion of the alternate fingering and half and full trills, makes the "Tone Dial," a useful guide for advanced clarinetists, too. To obtain a Boosey & Hawkes Tone Dial free, the music educator is requested to send his name, name of school, and address to C. Bruno & Son, Inc., 30 West 57th Street, New York 19, N.Y., or to C. Bruno & Son, Inc., 1100 Broadway, San Antonio, Tex. If more than one Tone Dial is wanted for a school or teaching studio, or if a student wants one for his own personal use, the charge is \$2.00 each by mail or through a Boosey & Hawkes authorized dealer.

THE COMPLETE ORCHESTRA. 38 instruments are demonstrated by the Wheeler Beckett orchestra of New York on five records (12 inch LP 33 1/2) in this album. The instruments are heard first in solo and then with full orchestral background. The editor of this column was curious enough to listen for himself, and endorses the commendations Mr. Beckett has received from music educators, and also from laymen who find the recordings a "source of information and pleasure." Some 300 examples are offered, with interspersed comments by Mr. Beckett, who is well known as the founder-conductor of the Boston Symphony Orchestra Youth Concerts (1938-1947), later conductor of the New York youth concerts in Carnegie Hall with the Beckett orchestra, which played for "The Complete Orchestra" recordings. Recorded and pressed by Columbia Transcriptions. Playing time approximately four and one-half hours. Price of album, 10 sides, \$45.00. Music Record Corporation, Box 445, Englewood, New Jersey.

STANLEY QUARTET, University of Michigan School of Music, presently made three recordings, presently available: "Quintet with Pianist Beveridge Webster," by Ross Lee Finney, U.M. composer in residence (made by Columbia); "Quartet No. 6," also by Professor Finney (made by American Composers' Recordings); and "Quartet No. 8," by Quincy Porter (American Composers' Recordings). This last work was commissioned by the University in 1949. Members of the quartet: Gilbert Ross and Gustave Rosseels, violins; Oliver Edel, cello; and Robert Courte, viola. Some fifteen concerts by the quartet are scheduled for the Ann Arbor and Detroit campuses and the Michigan Upper Peninsula this season. For information write Cleland Wyllie, University of Michigan, Ann Arbor.

MUSIC FROM THE UNIVERSITY OF ILLINOIS, a new record by the UI Concert Band, University Symphony, and Men's Glee Club, has been produced under sponsorship of the University of Illinois Alumni Association. Profits will finance grants-in-aid to music students through the University Foundation. The 12-inch 33 1/2 rpm long-play record provides 50 minutes of music in 11 numbers ranging from Illinois football songs to Mozart's "Overture to the Magic Flute." Directing are Mark Hindsley, Concert Band; Bernard Goodman, University Symphony; and Lloyd Pfautsch, Men's Glee Club. Records are \$4 to members of the Alumni Association or contributors to the Foundation, \$5 to others, with a 25-cent mailing charge. Sale is only through the Alumni Association on the University campus at Urbana.

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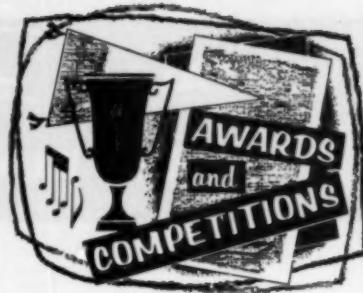
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STUDENT COMPOSERS. Broadcast Music, Inc. and BMI Canada, Ltd., announce the sixth annual Student Composers Radio Awards (SCRA) to further the creation of concert music. The awards total \$13,500 and are divided into sums ranging from \$500 to \$2,000 granted at the discretion of the judges. Among the leading music educators and composers who will judge the compositions are William Schuman, Earl V. Moore, Henry Cowell, Claude Champagne. Until midnight, February 15, 1958, the awards are open to citizens or permanent residents of the United States, its territories and possessions or Canada, under thirty years of age on December 31, 1957. Entrants must be enrolled in accredited public, private or parochial secondary schools, in accredited colleges or conservatories of music, or engaged in the private study of music with recognized and established teachers.

Students currently in military service may apply if they meet all other requirements and if they were engaged in the study of music immediately prior to entrance into military service. The years spent in the armed forces are to be deducted from the applicant's actual age in determining eligibility.

No limitations are established as to instrumentation or length of manuscript. However, the Judging Committee advises all applicants to consider well the various ensemble combinations which are most customarily utilized in concerts and radio broadcasts, and to limit the number of instruments to be employed.

From one to three compositions may be entered, but no contestant may win more than one award or prize. Compositions need not have been composed during the year of entry.

Copies of the rules, entry blanks and further information may be obtained from Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, New York.

AGO EXAMINATIONS. American Guild of Organists will conduct choir master examinations June 11, 1958, open to fellows, associates and members of the AGO. Associateship and fellowship examinations will be conducted June 12 and 13, 1958. All candidates must be registered not later than June 1, 1958. Examinations may be taken at AGO headquarters or at chapter centers. For information, write the national office at 630 Fifth Avenue, New York 20, N. Y.

ORIGINAL BAND COMPOSITION. Offered by Oshkosh Senior High School Band Department, \$200 plus \$300 cash purchase contract from Summy-Birchard Publishing Company "for a composition of genuine musical merit, Class B or above." Work to be four to six minutes in length, closing date December 1; composer's name to appear only in a sealed envelope attached to the full or condensed score. If no compositions submitted are considered worthy of publication, right is reserved to reject all; judges' decisions final, although all entries will be considered by the publishers. Premiere at Oshkosh, probably in February 1958. Address entries to James Croft, director of bands, Senior High School, Oshkosh, Wisconsin.

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NACWPI. The Fifth Annual Composition of the National Association of College Wind and Percussion Instructors will be held during the school year 1957-58. Deadline for entries will be March 1, and the winner will be announced on or before September 1, 1958. Winning composition will be published by the University Music Press, Ann Arbor, Michigan. Entries this year are restricted to the following: Solos for bass clarinet, alto saxophone, tenor saxophone, trombone, euphonium, tubas, or percussion. For the latter, the solo may be for tympani, marimba or vibraphone or for mixed percussion ensemble. A tape recording, with speed of tape indicated, should accompany each composition. For information concerning the NACWPI Composition Contest, write William D. Fitch, Eastern Michigan College, Ypsilanti.

YOUNG ARTISTS. The Third Annual Young Artist Competition of Fort Collins, Colorado, offers as first prize a cash award of \$100 and an appearance as soloist with the Fort Collins Civic Symphony Orchestra on March 9, 1958. Second prize is a cash award of \$50. Both winners will receive consideration for a four-year applied music scholarship at Colorado State University. Prizes will be awarded following the winner's performance with the orchestra. Open to high school juniors and seniors only. Players of the following instruments may compete: violin, viola, cello, flute, oboe, clarinet, bassoon, French horn, trumpet, piano. Entry fee: \$3.00, to be sent with application form. Suggested repertoire will be supplied on request. To enter the competition, a student must be recommended by his high school instrumental music director or private music teacher. Auditions will be on Saturday, January 25, 1958, at Music Building, Colorado State University. Students must come on their own responsibility and expense. Accompanists will be provided. Applications must be filed by January 5, 1958. Address: Young Artist Competition, Fort Collins Symphonic Society, Mrs. K. E. Carson, Secretary, 1515 S. Shields, Fort Collins, Colorado.

SHATTUCK AWARDS. As part of the observance in June 1958 of the 100th anniversary of the founding of Shattuck School, Faribault, Minn., awards will be made to 100 living persons who have made outstanding contributions toward the advancement of secondary education through public, parochial and/or independent schools. Readers are invited to submit nominations of persons whom they feel merit recognition for special contribution toward the advancement of secondary education. Nominations are sought not only for school administrators and teachers but also for persons serving secondary education in other areas—authors, composers, editors, benefactors, members of parent-teacher organizations, etc. Any person living in the United States or territories is eligible for the awards except anyone having a past or present connection with Shattuck. Nominations may be made by sending the name and address of person making the nomination and the name and address of person nominated together with a brief statement of the reason for consideration to The Centennial Office, Shattuck School, Faribault, Minn.

AAUW FELLOWSHIPS. The American Association of University Women has announced two types of fellowships for women in 1958-59: (1) National Fellowships—one for \$4,000, two for \$3,500, five for \$3,000, ten for \$2,500, and twenty to twenty-five for \$2,000 are available; (2) International Fellowships—several awards of \$2,000 each are available. The minimum requirements for both types include completion of residence requirements for the doctorate before the beginning of the fellowship year. Apply by December 15, 1957 to Mary H. Smith, Associate, AAUW Fellowship Program, 1634 Eye Street, N.W., Washington 6, D.C.



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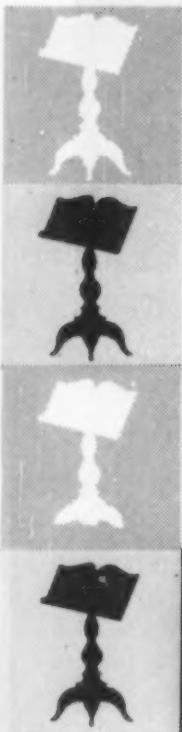
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THE CHANGING SCENE

◆ **ROBERT A. BARNES**, the past year assistant director of music in North Carolina State College, Raleigh, and formerly for six years in the Raleigh Public Schools, is now head of the music department at that institution, succeeding C. D. Kutschinski, who recently retired.

◆ **ROBERT L. BRIGGS**, formerly of Florida State University, has been appointed music dean at the University of Tulsa, succeeding Albert Lukken.

◆ **RICHARD P. CONDIE**, assistant professor of music at the University of Utah, has been named as director of the Salt Lake Tabernacle Choir, which has been heard Sunday mornings over the CBS Radio network since 1932. He succeeds J. Spencer Cornwall, who retired after twenty-two years of service on the network "Salt Lake Tabernacle Choir and Organ Program." Mr. Condie has been assistant director since 1937.

◆ **MARIA DE VARADY**, Hungarian musician and voice teacher, who came to the United States in 1952, has been appointed to the faculty of the college of music, Boston University. She will teach a limited number of voice students; coach advanced singers in preparation for recital and operatic appearances.

◆ **CARROLL GEIGER**, member of MENC since 1935, recently became supervisor of music in the Buffalo, New York, public schools, taking the position held by William Breach for more than a quarter century, who retired the past season.

◆ **MORRIS D. HAYES** is now assistant professor of music and chairman of the department of music education at Kansas State College, Manhattan. He comes to this post from the University of Wisconsin Extension Music Department.

◆ **EDWARD O. HUGDAHL** was also appointed to the faculty of the University of Wisconsin Extension Music Department as assistant professor of music, succeeding Morris D. Hayes. Mr. Hugdahl rejoined the U.W. music staff after serving the past year as director of music at Sherman Park Lutheran Church, Milwaukee, Wis., where he was choirmaster and organist.

◆ **FARLEY K. HUTCHINS**, on September 3, 1957, was installed as minister of music of Westminster Presbyterian Church, Akron, Ohio. Mr. Hutchins goes to Akron from Baldwin-Wallace Conservatory, Berea, Ohio, where he was head of the department of organ and church music.

◆ **LEO IMPERIAL**, former vice-president, Instrumental Division, of the Virginia MEA, has assumed the responsibilities of the VMEA presidency to complete Mr. Krumwiede's unexpired term. (See item above.) Mr. Imperial's address is Craddock High School, Portsmouth, Virginia.

◆ **CHARLES ISLEY**, vice-president of North Carolina MEA, is serving as acting president of NCMEA. Mr. Isley's address is Waynesville Schools, Waynesville, North Carolina.

◆ **WILLIAM L. JOHNSTON** in September 1957 assumed the position of assistant professor of music, University of Wisconsin Extension Music Department, succeeding James Jorgenson. Mr. Johnston was formerly director of bands in the Plainfield, Illinois, public schools.

◆ **JAMES JORGENSEN**, formerly assistant professor of music at the University of Wisconsin Extension Music Department, has accepted a position as assistant professor of music and director of bands at the University of Redlands, Calif.

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"First-chair players of the New York Philharmonic-Symphony demonstrate the various orchestral instruments and their special effects in this useful set. Mr. Beckett's explanations are clear and to the point and the recording (by Columbia Transcriptions) is superb. The *Complete Orchestra* should prove invaluable in schools."—PHILIP MILLER, N. Y. Public Lib., *Library Journal*, October 1957.

"New Yorkers and Bostonians will know who Wheeler Beckett is by reason of his long stints directing the Youth Concerts of the Philharmonic and the BSO . . . In these

records he is directing a large chunk of the former orchestra. The album is not only instructive, it is absolutely fascinating. The orchestral excerpts are beautifully played and recorded with exciting fidelity."—JOHN M. CONLY, *Atlantic Monthly*, September 1957.

"Mr. Beckett, who is the speaker as well as the conductor, has had long years of experience directing concerts for young people. There is no nonsense about his approach, no whimsy, no sugar coating, no patronizing. He talks simply and straightforwardly about each instrument and what it can do . . . The performers are all crack players, many of them first desk men of the New York Philharmonic-Symphony. Indeed they play so beautifully and they are recorded so well, that one sometimes wishes that Mr. Beckett would not stop them at the end of a passage, but just let the glorious sounds roll on . . . The album makes a splendid means of introducing beginners, young or adult, to the wonderful world of the orchestra."—NATHAN BRODER, *High Fidelity Magazine*, October 1957.

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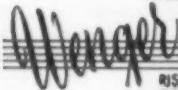


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◆ MARY A. F. KEMBLE, formerly of the music department, University of Maryland, College Park, where she was also sponsor of MENC Student Member Chapter No. 225, has taken a position as assistant professor of music education, Longwood College, Farmville, Virginia. Mrs. Kemble's address is 812 High Street, Farmville, Virginia.

◆ EMMA R. KNUDSON, for many years head of the music department and director of the division of education at Illinois State Normal University, Normal, Illinois, has retired. A member of the MENC since 1927, always an active participant in the state, division and national affairs of the organization, she is especially known for her share in the development of the student membership program, in which she was one of the pioneers.

◆ LUROY C. KRUMWIEDE, former president of Virginia MEA, is now music consultant for Follett Publishing Company, serving Virginia, Maryland, and the District of Columbia. Mr. Krumwiede has moved from Saltville, Virginia to Charlottesville, Virginia.

◆ ADAM P. LESINSKY, since 1931 supervisor of music in the Whiting, Indiana, Public Schools, resigned this past summer to accept a post as associate professor in the music department of St. Joseph's College, Collegeville, Indiana. A life member of the MENC, Mr. Lesinsky, well-known as adjudicator, clinic conductor, author of music study books, is particularly active in the area of instrumental music. He was one of the pioneers in the state and national contest development; in 1927 was one of the founders and an early president of the Indiana School Band and Orchestra Association, which was later divided into the Northern and Southern Indiana Associations. He was one of the leaders in the organization and for ten years president of the National School Orchestra Association, which in 1936 united with the Band and Vocal Association in the NSBOVA Board of Control in the administration of the national school music competition-festivals until contests at the national level were discontinued in favor of the state finals.

Mr. Lesinsky's new mail address: 528 Fleming Boulevard, Rensselaer, Ind.

◆ RICHARD LOCKWOOD, formerly director of Choral music, Orange County Community College, Middletown, N. Y., has been appointed to the Ferris Institute, Big Rapids, Mich., music department, where he will be in charge of all choral activities. Mr. Lockwood has appeared as vocal soloist in numerous oratorios, recitals, and light operas. For two years he was a member of the Robert Shaw Chorale in addition to being choral assistant at the Berkshire Music Center at Tanglewood.

◆ J. CLEES MCKRAY, formerly at Mississippi State College for Women, and for the past two years editor of Mississippi Notes, the official magazine of the Mississippi MEA, is now a member of the faculty of the New Jersey State Teachers College, Paterson.

◆ C. E. McMEANS resigned from his post as director and consultant of the choral music program of North Little Rock (Arkansas) Public Schools to accept appointment as minister of music in the nationally renowned Polk Street Methodist Church of Amarillo, Texas. Mr. McMeans has been in public school music education work in Arkansas for twenty-eight years. He is a past president of the Arkansas MEA.

◆ GEORGE W. PATRICK, since 1922 director of the Springfield, Illinois, High School Band, announced his retirement at the end of the past school year. For more than a third of a century a leader and colorful figure in the development of the school band program in Illinois and the United States, and a past master of all-

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state and all-conference band organization to music education via his favorite medium, the band, can hardly be over-estimated. Testimony: The friendships with colleagues over the nation and the affection of thousands of students. He continues his active interest and participation in school and music affairs, and as always, answers his mail. Address: 864 South Columbia, Springfield, Illinois.

◆ PAUL G. PREUS has been appointed assistant dean of the Boston University School of Fine and Applied Arts by B.U. President Harold C. Case. Since 1950 Mr. Preus has been on the faculty of Boston University as a teaching fellow in choral music and later as director of musical organizations and manager of the B.U. Theatre. He will continue in both positions, states Dean Robert A. Choate.

◆ J. TATIAN ROACH has been appointed by Leeds Music Corporation, New York, N.Y., as consultant in the trade and music education field. Mr. Roach, pioneer in trade and professional relationships, was a member of the first MENC Business Administration Committee (1930); served as president of the Music Exhibitors Association (now Music Industry Council) for the past five years was head of the Standard and Educational Division of the Music Publishers Holding Corporation, with which he was associated from 1938 until 1957.

◆ JEANETTE SCOTT was appointed editor of the Oregon Music Educator, replacing R. Bruce Bray, now editor of the Washington Music Educator. Miss Scott has taught in public schools in Oregon, Washington and California. For nine years she was associated with Boris Sirpo in Hood River, Oregon, as his assistant and later as owner and director of the Hood River School of Music, and general chairman of the 1951 Hood River Music Festival. Miss Scott's address: Route 1, Box 772, Salem, Oregon.

◆ HOWARD RYE, formerly of Southeastern State College, Durant, Oklahoma, now heads the music education department at Illinois State Normal University.

◆ JAMES H. SUTCLIFFE has been appointed to the faculty of the Duquesne University School of Music as assistant professor of theory and director of the opera workshop.

◆ LADDY B. BARRON died September 6, 1957, at his home in East Moline, Illinois. He was vocal music instructor in the United Township High School, East Moline.

◆ JOHN CROWDER died suddenly on October 12, 1957. Mr. Crowder was dean of the College of Fine Arts, University of Arizona, Tucson. A former president of the Music Teachers National Association, he was also an MENC member for many years.

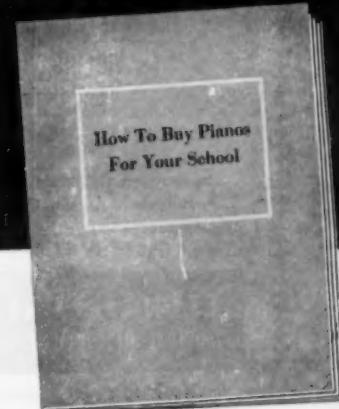
◆ E. L. HODSON, who retired in June 1955 after 35 years of service as a music consultant with the Silver Burdett Company, passed away on September 8, 1957, at Decatur, Ill., after an illness of several months.

◆ CAROL M. PITTS, recently retired from the music education faculty of New Jersey State Teachers College, Trenton, died September 5 after an extended illness. A former president of the MENC North Central Division (1935-1937), choral director at Central High School, Omaha, Nebraska for many years, Carol Pitts was widely known as a pioneer in the a cappella choir development which, beginning in 1926, virtually revolutionized concept and practice of choral singing in the secondary schools of the United States. Many MENC members recall the performances of her Omaha Central High School Choir at the MENC Chicago conventions in 1928 and 1930. She left Omaha to go to Trenton about 1939.

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PHOTOGRAPHER AT WORK. J. J. Weigand, official photographer for the Kansas Music Review of which he is also editor, shown with part of his portable equipment. Over a period of years "Joe" has photographed thousands of Conference members, singly and in groups and crowds, at MENC National, Southwestern and Kansas state conventions, and other music education events. Mr. Weigand is assistant professor of music education at Kansas State Teachers College, Emporia. The Review, which he edits with the aid of his assistant, Mrs. Weigand, is the widely known official magazine of Kansas Music Educators Association.

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The Past Is Prologue

William G. Carr



THIS is the complete text of the address given at the closing session of the memorable Centennial Anniversary convention of the National Education Association of the United States, Philadelphia, Pennsylvania, July 5, 1957. The reader, whether he heard the address at Philadelphia, or heard it on the radio, or heard about it—or is just being introduced to it here—will not put down the magazine until he has finished the reading. Further, he will understand why the Editorial Board chose

this article for the concluding Journal of 1957, the Golden Anniversary year of the MENC, as a climax in its own right, and a prophetic sequel to Howard Hanson's stimulating article in the previous issue, "The Arts in an Age of Science."

Of course, all readers know that Dr. Carr is Executive Secretary of the NEA. Many MENC members knew him, before he was elected to that post, as a brilliant contributor to our convention programs and to the columns of this magazine.

ALL THIS WEEK we have paid homage to the achievements of a hundred years. Now, in this closing session, let us turn our thoughts to the future. What is past is prologue.

To look back is relatively easy. There is safety in the visible record of history. But prophecy is risky. Indeed, the late Christopher Morley remarked that the prophets were twice stoned—once in anger, then by means of handsome granite slabs in the graveyard.

How far ahead shall we look tonight? A century? That is a good round figure. The only trouble is that after such an interval none of us will be on hand to offer or to endure reproach for the inaccuracies of our forecasts. Besides, in today's fast-changing world, to look ahead a hundred years is an exercise more of fancy than

of reason. Let us then be content with a shorter view—say twenty years. This is long enough to give us perspective and short enough to allow most of us (with good fortune) to be on hand for the check-up.

WHAT kind of a world will the 120th annual Delegate Assembly of the NEA encounter? In 1857 the trans-Atlantic Cable was being laid to link the two great land masses of the earth. It is a striking fact that in 1957, just a century later, man is preparing to link the earth with the other planets. Whether, in the next twenty years, the earth satellite will lead to interplanetary travel is doubtful; if it does, the credentials of delegates wearing space helmets will be very carefully examined.

Here on earth, at any rate, there will be a vast increase

in the amount and speed of travel. The achievements of science in these and other areas will continue to increase in geometric ratio. Automation and other new technics in agriculture and industry will immensely increase both productivity and leisure. Some experts predict that national income will double in less than twenty years. In medicine we shall see new remedies, or at least improved preventives, for such diseases as cancer and arthritis. Just as dietary discoveries have fortified our bones, nutritional research may in the future find how to accelerate mental activity, or to remove the grosser forms of mental retardation, and thus make learning more rapid and agreeable. Although medical practice will not become so expert as to prolong human life indefinitely, perhaps we shall achieve enough wisdom to see that this would be undesirable as well as impossible.

WHAT about the social and political arrangements of 1977? They will certainly be different in many ways but I do not think they will change as dramatically as the physical environment. A craving for freedom and personal dignity seems to be a permanent trait of human nature. Many tyrants in the past have tried by terror and propaganda to extinguish that spark. History is a record of their failures. So I believe the current despotisms, great and small, will not endure forever although new tyrannies, perhaps in areas least expected, may be attempted.

All such forecasts nowadays must take two assumptions—first no major war and second, no substantial danger in the by-products of nuclear energy. If the few who expect an intercontinental war are right, or if the larger number who affirm a real danger from atomic fall-out are right, then all bets are off. In any case, we can expect a wearing and wearying tension to continue with respect to both these dangers.

Now let us consider American education in these coming twenty years. Let us begin at the beginning. Children will still be born illiterate and self-centered. They may in the years ahead learn more and faster, but each new generation will constitute in effect a fresh invasion of barbarians. Their parents will still regard them with a mixture of pride, awe, and amazement. Their teachers will still greet them with a wary and affectionate skepticism. Youth will still be lovable and perplexing, demanding, inspiring and aggravating. They will still be all of America—all of its undeveloped resources, all of its hopes for the future. Their names will be Smith and Jones, McGregor and Wong, O'Collins and Gonzalez, Dombrowski and Polyzoides. Their daily lessons will give proof of budding genius, of stalwart mediocrity, of limited horizons. They will come to school smelling like fresh-cut grass, dried angleworms, peanut butter sandwiches, strong soap, the absence of strong soap, bubble gum, sneakers, honeysuckle, onions, and (at more advanced ages) of mother's Chanel, dad's shaving cream, the occasional surreptitious cigarette, and the all-obliterating clove. They will be shy or boisterous and sometimes both at once. They will come from homes torn by dissension, racked by disease, stained by crime, as well as from homes of harmony, health, and civic virtue. They will adore their teachers and be angry with them, scoff at them and secretly imitate them.

No, the children will not change, but in the next twenty years there will be in American education one many-sided change. Its outstanding characteristic may be summarized in one word: Quality—as a subtle but very important new emphasis on quality.

TO BE SURE the next twenty years will also witness great increases in the *quantity* of education provided. The children are already in the elementary school in unprecedented numbers. The current birth rate proves that many more are coming. We should be grateful to the fathers and mothers of America without whose continued cooperation the teaching profession would no longer be needed. The rising tide in the secondary schools will be augmented by general prosperity. High school graduation will soon be an almost universal requirement for employment. In the colleges, the same two forces—increasing population and increasing prosperity—will certainly send enrollments upward. One recent estimate puts twelve million people in college by 1977.

But, even granting the problems which mounting enrollments present, I still say that our frontier for the next twenty years is quality. Basically, in our first century, the battle of quantity has been won. There are many skirmishes and rear-guard actions still to come, but the principle of extensive and universal education is firmly established.

As quantity was the primary goal for the first century, so will quality be our chief aim for the second. We have been concerned that every child get into school. Now we must ask how much each child gets out of school. Nearly all now are in school—not in schools with small classes, full-day sessions, modern equipment, and a well-prepared career teacher—but still in school. While we continue to defend that achievement, we shall also accept and demonstrate an intensified concern for the excellence of the instruction provided.

To achieve excellence, many changes in organization, curriculum, and methods will occur. Let me name a few of them.

FIRST, the most urgent change for the immediate future is more time for teachers to help individual children. Quality in education requires above all else smaller classes and more classrooms. Crowded schools and half-day sessions today increase the nervous tensions of teachers and students, aggravate discipline problems, lower the standard of achievement, limit the adaptation of instruction to individual differences, and, to complete the vicious circle, hamper the recruitment of needed additional teachers. These conditions must and will be remedied in the next twenty years, not that teachers may lead an easy life, but rather that teachers may devote their energies more fully to their most essential tasks.

Perhaps it might help if we placed on all our school buildings signs reading like this:

"Jones Junior High School, constructed in 1935 to house 1400 students; current enrollment 2102."

Perhaps we should put on each classroom door a sign that would say:

"Grade III; teacher in charge—Mrs. Mary Doe; national standard of maximum class size—30; current enrollment—46; welcome—enter edgewise."



THE NEA CENTENNIAL CELEBRATION at the Philadelphia Convention was illuminated by the music interwoven with the convention—a significant music festival worthy of the occasion, which was further highlighted by a special meeting sponsored by MENC on "World-Mindedness and Music Education." Contributing to the music program were: Philadelphia Symphony Orchestra in a Robin Hood Dell evening concert, which included Howard Hanson's Centennial-commissioned "Song of Democracy," with the All-Philadelphia Senior High School Chorus, directed by the composer; the United States Navy Band; the Delaware Music Camp Chorus, and the Pennsylvania All-State High School Band, pictured above. (See page 27.)

I do not believe the general public has any adequate notion of the working conditions faced daily by millions of teachers and students, or of the way in which these conditions limit or deny the achievement of high quality education. Improvement of quality in this respect will be one of the major educational changes over the next twenty years.

Second, our search for quality in education must face the current proposals for adjusting salaries in accordance with some estimate of the quality of service rendered by each teacher. The advocates of merit rating have a plausible case. It should be evaluated by the profession with great wisdom and complete candor.

What shall we say to those who want so-called merit schedules? I think we should say something like this:

We teachers, too, want excellence and we want to reward excellence. We want an excellent teacher for every child, not for just a few children. We think the way to achieve that is to begin with excellence in preparation and selection of all teachers. But we can't begin at the beginning until the salaries offered will attract and hold excellence. When we get salaries that will recruit the best available people, then and only then will it make sense to seek ways to give further recognition for superior performance. Meanwhile, we shall keep an open mind regarding the discovery of practical methods to identify superior service. But we cannot compromise our goal of much higher standards for all children in favor of slightly higher standards for a few.

Third, the schools will in many ways modify what they teach and how they teach it. Some of these improvements will occur through wider application of effective methods already available and of sound knowledge already established. We shall continue to achieve greater skill, for example, in teaching the fundamentals and in preparing for useful employment. I cannot predict that American education will "return to the fundamentals" for, of course, it has never left them. We can, however, say that in this important area, the steady progress of recent years will be maintained and, wherever possible, accelerated. Here, although the gains in quality in any single year, may be relatively small, over a period of twenty years they will be substantial.

A FOURTH ASPECT of quality in education during the next twenty years will be a great enrichment in all the arts, in music, in literature, in those occupations of mankind which we broadly call cultural. Since 1900 the average life span has increased by twenty years while the average work week has decreased by twenty hours. These trends will continue. Abundant leisure and a long life are no longer the lot of a fortunate few. They will be commonplace. Will these added years, these new hours of freedom from toil be spent to any real advantage? Will they be used to refine life or to cheapen it? In the coming years the schools will respond to these questions by a new emphasis on the pursuit of happiness. And by happiness, I do not mean merely the alternation of be-

numbed idleness with sensory excitements. I mean that self-realization which comes from a purposeful and abundant life. To this end, the schools will give new attention to the stimulation of curiosity. They will never be finishing schools; they will always be beginning schools; their chief aim will not be to complete an education but to commence one—to launch young people upon a career of life-long learning. Constructive recreation and adult education will flourish. We shall think and speak less of the business of living and more of the art of living. Young children first come to schools, as a rule, eagerly responsive to beauty in color, form, design, rhythm, and harmony. In the next twenty years the schools will see that this responsiveness is nurtured, heightened, and refined.

Fifth, we shall see in the next twenty years a great improvement in the use of modern teaching materials. Books, pictures, exhibits, models, recordings, motion pictures, radio, and television, as well as other tools and devices now undiscovered or undeveloped, will be considered just as necessary items of classroom equipment as pencil and paper, chalk and blackboard are today. Before that happens, however, we shall rid ourselves completely of the idea that the newer aids to teaching and learning will somehow solve the basic problems of education. By 1977 we shall understand that the new tools have little value except as they are wisely used by skilled teachers. It is safe to predict also that in such important and difficult fields as science, mathematics and foreign languages the new tools will be found especially helpful. Having effectively disposed of the beguiling fallacy that some gadget can put high-quality education on a cheap and painless mass production basis, good teachers will be able to use the new tools with greater effectiveness.

SIXTH, our schools will turn with renewed diligence and skill to the task of preparing for citizenship in the world of today and tomorrow. We shall realize, as the next few years pass, that it is not sufficient to take all the tricks in the diplomatic card game, or to win the race for inter-continental missiles, or to train more engineers than Russia if, in so doing, we fail to teach by precept and example the skills and duties of responsible citizenship. The security of our country involves much more than defending a piece of valuable real estate, complete with buildings and servants. We are engaged in the perpetual struggle for those commanding ideals that are at once more enduring and more delicate than any material things. In the next twenty years, the front line of that struggle will run through every classroom in America.

This emphasis on citizenship will be enhanced not only by the long sought requirements of the American ideal but also by the nature of the crisis in human affairs. One shrinks a little from uttering the word "crisis." I know that every generation has believed that it lives in such an age. But this time, surely, it is desperately true. Today for the first time there exists a force that can in a few hours destroy all the accumulated wealth in homes, factories and markets, all the delights of music and the arts, perhaps all of human life on this planet. Everything we cherish is subject to annihilation beyond repair, beyond replacement, even beyond remembrance. To deal with this ultimate dilemma, we need to learn and to teach a new breadth of vision, an ability to listen

with humility and to speak with courage, a freedom from prejudice in all its ugly manifestations. For such purposes a minimum education simply will not do. Only the best possible education can confront the dangers and merit the opportunities of the future.

What is needed to make these and other imperative improvements in the quality of education? Better buildings and equipment? Such capital investments require money. Plenty of modern teaching materials? They do not cost very much money, but they cost more than most schools can spend right now. Answers to problems in school organization and instruction? We can get answers through educational research. And that costs money. Competent, experienced, well-prepared teachers and school administrators? Their services cost money on a scale that can compete for talent with other occupations. Smaller classes, more individual guidance, and more special classes to meet unusual needs? These require, as I have said, more teachers and more money.

The high quality education that Americans need and will get in the next twenty years cannot be bought in the bargain basement.

Money is not the only necessity for better quality in education, but it is the first necessity. We could make rapid and substantial improvements in the quality of our schools right now if we had the financial resources to do as well as we already know how to do.

THE Committee of the White House Conference on Education, early in 1956, said that expenditures for education should be doubled. As a practical matter, can the local tax rate upon homes, factories, and farms be doubled? Can all state income taxes and all state sales taxes be doubled?

Let us recall this much of our history: We began in this country with schools supported by local taxation. In the past half-century these local revenues have been augmented by state taxes which reach sources of wealth and income that are denied, for all practical purposes, to the localities. Substantial state support for education was not easily won. In many ways minority views of today about federal support for education parallel the fanatical addresses of yesterday, holding that the republic would rock on its foundations if the states should share in this so-called local responsibility. Now that policy has been thrust aside. It was thrust aside by the organized leadership of school people and of farsighted citizens. It was thrust aside by the requirements of the democratic ideal. It was thrust aside by the changing economic circumstances which made it necessary to broaden the area over which taxes were collected. The same trends today are operating upon a national stage.

National participation in meeting the cost of public education is as inevitable as the succession of the seasons. As the past fifty years have seen nearly all of the states accept a substantial measure of responsibility for financing education, so the next twenty years will surely extend that principle, not only within each of the forty-eight states but also to the entire nation collectively.

We have a very good case for properly financing high-quality education. That case rests, first, on high ideals—the stubborn conviction that every human being should have a fair chance through a high quality of education to develop to the full whatever capacities he may possess.

Our case rests also on economic realities. A few years ago, the U. S. Chamber of Commerce eloquently demon-

strated that what a nation spends for its schools is truly an investment in people. Today, that great organization has apparently forgotten that truth and, in the midst of unparalleled prosperity, is leading a dogged and desperate campaign to persuade both political parties to break the platform pledges, to repudiate the President, and to deny less than half of one percent out of a \$70 billion national budget to help build some badly needed schools.

EDUCATION is still an investment in people. I doubt very much whether American businessmen really believe that better schools can be or should be financed entirely by higher state and local taxes. I feel sure, however, that we do face some short-run trouble from the current indiscriminate campaign against public expenditure of any and every kind. I am equally sure that we can and will meet this propaganda successfully. We have no one on our side except the majority of the American people. They will not long be hoodwinked by the preposterous notion that the proper financing of education would shatter the American economy.

In addition to the appeals of ethics and economics, the total case for better education has a third component. Since our government relies on popular opinion, popular opinion must be enlightened and not merely by a literacy which permits superficial acquaintance with the headlines of each passing day. Enlightenment includes habits of systematic thought, backgrounds of geography, of history, of science, of art, of arithmetic, of reading which give depth and significance to the decisions that every voter makes as he uses or neglects his franchise. Our system of government can operate properly only with universal and excellent educational opportunity. To deny that is deeply subversive of the American form of government.

Of course, hardly anyone ever comes out openly and explicitly against adequate expenditures on education. It is always a case of let's think about it longer, or why is there so much waste in education, or why don't the schools teach something other than what they are teaching, or is the discipline too difficult or too easy, or are we sure we really need to make this expenditure, or can we get by one more year, or let's do it next year or the year after, or let someone else do it, or is something else more urgent at the moment.

Such are the diversions we shall encounter as we move in the next twenty years to secure quality and equality in educational opportunity.

But the American people have been through all this before. They have always ultimately seen through what-

ever razzle-dazzle of opposition was thrown in the way of improving the schools which the public owns and our profession serves. They will do it again.

To enlist and inform such public support is, in my judgment, a duty of the organized profession which is second only to the duty of providing instruction. In the next twenty years, our local, state, and national organizations will be working very hard on that job. We can show the public that new levels and new solutions for the financing of better schools are imperatively demanded by new conditions and readily permitted by new levels of national productivity. Only a massive effort to advance the level of school support in the states, in the localities and in the nation can possibly meet the accumulated educational shortages from the past and put education of high excellence within the reach of every young American today.

TIME is one seamless fabric. The pattern woven by the loom of history, if pattern there be, is so vast and complicated that we can never be sure whether it is repeating itself or beginning some unforeseen variation. Minutes and years and centuries are merely convenient human inventions. The clock ticks and the leaves of the calendar flutter aside, but they do not cut the pattern—they cannot halt the loom. The shape of things to come is determined not only by the past but also by every action or failure to act in the present.

The title of these remarks, as you all know, is taken from a line in *The Tempest*. The full text of Shakespeare's passage goes like this:

"What's past is prologue;
What's to come, is your and my discharge."

The future I have tried to forecast is not inevitable. It is only possible. What happens in the next twenty years will depend on what each of us does to discharge his responsibilities in the next twenty days and twenty months. If the National Education Association of the United States remains strong and united we can provide that improved quality of education which the people of our country and of the world need, for freedom, for prosperity, for happiness—yes, even for survival.

When this convention ends in a few minutes, it will not merely put a period at the end of a long and thrilling paragraph. It will also put a big capital letter at the beginning of the next chapter. This end-of-a-century moment is a "breather," a chance to get our second wind, as a climber part way up the mountain glances back for a moment over the paths below, and then turns with courage and joy to assail the peaks still unconquered.

THE PICTURE ON PAGE 25 was made at the Second General Assembly of the Centennial Convention of the National Education Association, July 3, 1957, in Philadelphia's great Convention Auditorium. The program was opened by the Pennsylvania All-State Band, sponsored by the Pennsylvania Music Educators Association. Principal speakers were Richard M. Nixon, Vice President of the United States, and Dr. Howard Hanson, whose address was printed in the September-October 1957 JOURNAL.

The picture affords a number of points of interest to JOURNAL readers. Dr. William G. Carr, whose address at the third and final General Assembly is printed in these pages, is seated slightly to left of center next to Mrs. Carr, who is looking at her husband; on her right is Sir Ronald Gould, general secretary, National Union of Teachers of England and Wales, and president, World Confederation of Organizations of the Teaching Profession. On Dr. Carr's left is Marion B. Folsom, secretary, U.S. Department of Health, Education, and Welfare; directly behind the speaker's desk, Martha A. Shull, NEA retiring president. The

new president, Lyman V. Ginger, is turned toward the band. Mrs. Ginger is seated between her husband and Howard A. Hanson, who also has an ear turned to the band. James B. Conant, former U.S. Ambassador to West Germany, is next in line. Walfrine Walker, NEA past president, sits next to NEA past president John Lester Buford. The balance of the row of distinguished guests at either end of the platform includes chiefly past presidents of the NEA. The man in white at the extreme right of the picture is William O. Roberts, president of the Pennsylvania Music Educators Association, and of the MENC Eastern Division. Vice President Nixon was not present for the picture.

Guest conductor, on the podium, is Paul Carson, West Chester State Teachers College, Pennsylvania. Organizing chairman was Bud Zimmerman of Coatesville, president of the Southeastern District, PMEA (seated at the extreme left in the row of platform guests). Members of the committee: Fred Williams Verona, first vice president of PMEA and Garth Klechner of Lockhaven, president of the Central District, PMEA.

Does Music Education Need A Philosophy?

Harry S. Broudy

WHEN SOMEONE in or out of a profession begins to talk about its "philosophy," uneasiness pervades the membership. Among busy practitioners such disturbing talk occurs infrequently, and a few strong appeals to "be practical," or a vigorous pointing with pride to the progress made by the profession in its recent history usually is enough to squelch all but the most stubborn of theorists.

This resistance to philosophy and philosophizing is not only understandable, and therefore to some extent forgivable, but it is also a necessary act of self-preservation. A profession, or indeed any institution, has to protect itself against upsetting and disruptive influences because precisely what makes it useful in the social order is its flywheel character, that is, a steadiness that keeps the machine going despite the sputterings of this or that individual cylinder. To be sure, a profession does run the risk of missing out on the one upsetting influence that might have given it great prosperity, but insofar as institutions can be said to gamble, they invariably put their money on the blessings of stability rather than on the promise of progress.

Accordingly, to ask busy music educators whether they need a philosophy of music education is to invite a negative response for at least two reasons.

First, if by a philosophy of music education is meant what people in the profession believe is important in the teaching of music, then they already have such a credo.¹

One may urge, of course, that by a philosophy of music education one *should* mean not simply the statement of beliefs about music education that people *have*, but also the reasoned arguments for holding these beliefs and rejecting others. If music educators are asked whether or not they need this sort of philosophy, they may ask in turn how a justification of their firm convictions will improve the performance of bands, choirs, glee clubs, and the general welfare of the musical enterprise.

Further, they could argue that even if a systematically worked-out philosophy of music education could be achieved, and if, conceivably, it might make some difference in practice, it is hardly the business of over-worked music teachers and supervisors to stop the music in order to formulate this philosophy. These are not trifling objections.

¹ For example, see *Music Education Source Book*, (MENC, Washington, D.C.), 1951, pp. xi-xiii, and *Music in American Education* (MENC), 1955, Chapter 1.

[Editor's Note: This article is taken from the manuscript of an address delivered by the author at the 1957 meeting of the MENC Eastern Division at Atlantic City, New Jersey. Dr. Broudy is professor of education, University of Illinois, Urbana, Illinois.

The article was also published by the *PMEA NEWS*, official magazine of Pennsylvania Music Educators Association.]

It may be the part of wisdom, therefore, for a profession to approach the searching out of its philosophy as a prudent individual approaches recommendations for surgery, namely, to weigh the present and predicted discomforts of the ailment against the discomforts and promised relief of the surgery.

What symptoms might indicate the need of a philosophic diagnosis?

ONE SYMPTOM might be a running battle between important segments of the membership with respect to aims; for example, if one group were to hold out for competent musical performance as the primary aim of music education, while another plumped for active and varied appreciation, even though it might be at the expense of technical competence.

How serious is such a symptom? What does it signify? If it signifies a rift that divides the membership on nearly every major issue, it is serious indeed and could rightly be called a crucial issue. It may signify a conflict in value orientation, a misunderstanding, or a lack of skill or will to unite the incompatible viewpoints. Depending on what it signifies, it may portend debates at every convention, the founding of a new musical society, or what would be more happily to the point, a philosophical inquiry into the whole affair.

Another symptom may be called pathological specialism. For example, in schools where the curriculum is organized along the familiar subject matter design, one finds intense devotion of history teachers to history, science teachers to science, etc. In short, each specialist fights valiantly for time in the curriculum, money for personnel, space, and equipment, and regards every other subject of instruction as a rival—and not always a wholly ethical one—for the limited resources of the school system. This can also happen within one teaching field if it is made up of specialities. In music education one would suppose that teachers of voice, instruments, harmony choral groups, appreciation courses, etc., might furnish a comparable situation.

This rivalry is not a symptom of anything serious until the diverse actors actually forget the play in which they are acting. A healthy division of labor plus the specialization that makes it possible is all to the good in almost every sort of enterprise. Unfortunately, its great virtue is also its greatest weakness, because when a man devotes a lifetime to becoming expert in anything, even the ultimate purpose his specialty serves pales in significance beside his own expertise. A man's heart is where his ego is, and if his ego is sustained by his specialty, to devalue it is to attack his very self;

to ask him to devalue it is inviting him to commit psychological suicide.

I do not know what the precise musical counterpart of this pathological specialism would be, but it would be a rare expert in the teaching of harmony, the appreciation of the opera, or the conducting of glee clubs who could contemplate dispassionately a program of music education that would eliminate his specialty or materially reduce its importance in terms of time, personnel, and budget.

Once the diseased state of specialism has set in, ordinary appeals for cooperation are insufficient to restore anything more than superficial harmony. Forceful edicts may secure compliance, but the transcendence of special interests can be achieved only when the expert changes his yardstick of self-measurement. In other words, he must be convinced that his own worth and the worth of his specialty are not measured in terms of time, money, and personnel alone; not even by the size of the letters in which his name appears on the program. Further, he must achieve a life in which he himself is more than his specialty, however much he devotes himself to it. This transformation, however, calls for a search into many matters, including his own soul. In short, it calls for a philosophic inquiry.

ANOTHER significant symptom² would be a situation in which time and effort failed to get the expected results. For example, when the level of musical performance or appreciation does not rise in proportion to the increased size and cost of music education programs, a question is sure to be raised about whether the results justify the effort.

I do not know that such frustration does in fact be-devil music educators. If not, their serenity is as unique as it is enviable. If there is frustration, it may be in the souls of the teachers, the public, or both. Parents may be disappointed at the meager professional results of prolonged music lessons, and teachers may deplore the listening habits of their erstwhile pupils. The frustrations may be caused by unwarranted expectations: perhaps membership in a prosperous band or "combo" is not a legitimate expectation of music lessons, and perhaps the listening habits of our population are not always the result of the commissions or omissions of music educators. These are precisely the kind of questions that call for philosophic inquiry.

Music educators may find themselves rubbing elbows with teachers of the other arts and of the other subjects in the school curriculum. Some teachers are averse to mixing up music, painting, and the social studies in one grand project that has everyone busy in every educational direction. In contrast, some educators are unhappy about compartmentalization of any kind. Boundaries are to them challenges to integration that must be met at all costs.²

Another symptom may be manifested by the effort of music educators to locate their work within the framework of general education. It is one thing to assert with fervor that music is not a fad, frill, or ornament to the curriculum; it is another matter to convince school committees, school administrators—and the public—that music is as essential to a man's education as are reading, arithmetic, history and science.

²Cf. Thomas Munro, *The Arts and Their Interrelations*. New York: The Liberal Arts Press, 1951, pp. 13-14.

THE PUBLICATION of Dr. Broady's discussion of philosophy for the music educator comes at a most appropriate time, for it coincides with the announcement of the publication in February 1958, of *Basic Concepts in Music Education* which is Part I of the 1958 Yearbook of the National Society for the Study of Education. Dr. Broady is one of a group of distinguished writers from the related disciplines of philosophy, psychology, sociology and musicology who have joined with writers from the field of music education in the development of this important cooperative study. This section of the NSSE Yearbook will constitute the official report of Music in American Education Commission I, *Basic Concepts in Music Education*, which was assigned in 1954 to the Music Education Research Council of the MENC. Dr. Thurber H. Madison has served as chairman of the editorial committee.

Theodore F. Normann, Chairman
Music Education Research Council

In a sense, this issue, namely, the place of music in general education, is fundamental to most of the others. For example, whether popular or serious music should be stressed in the curriculum, and whether it should be performed or heard at high or mediocre levels of technical competence are meaningless questions apart from some conception as to the role of music in life and in education.

If life is thought of as a bowl of cherries, then music is another delightful cherry and education is the development of adeptness in plucking cherries. If, on the other hand, life is regarded as somehow powered by the need for excellence in our transactions with men, things, and our own selves, then even the plucking of cherries will have gradations of goodness. We are here flirting, of course, with aesthetics, ethics, metaphysics, epistemology, and theology—fearful sounding names for philosophical inquiry and diagnosis.

CERTAIN TYPES of philosophical argument have been developed in the history of Western Civilization, and they have standard brand labels such as Idealism, Pragmatism, Realism, Scholasticism, and Materialism. Philosophies or philosophical systems are clusters of reasoned beliefs that try to be consistent about what is real, true, and good. The deeper rifts among educators, if carefully traced, lead down to roots in one or more of these clusters. That is why the study of general philosophy cannot be by-passed in the building of a philosophy of education and of a philosophy of music education.

This is why, perhaps, the committee in charge of the forthcoming National Society for the Study of Education yearbook of the *Basic Concepts in Music Education* invited the participation of several philosophers of education.

Not that there is any virtue in labels as such. I doubt that any music educator would change his practice, should he discover that his beliefs classify him as a "Realist" or an "Experimentalist." If these labels have any value, it is to help us judge the consistency of the cluster of beliefs that constitute a person's "philosophy" of education. Knowing that an author holds to an experimentalist philosophy, or taking him at his word if he says that he does, we can expect him to take certain stands on certain issues. It is as if, knowing that a man is a Republican or Democrat, we may expect

him to manifest in all his political actions a decent regard for his party's platform.

The major value of philosophical analysis is that it helps us find more subtle symptoms than ordinary observation reveals. Once we do undertake such analysis, we may find that not all our beliefs and preferences can live together peaceably—at least, not after their credentials are carefully scrutinized. For example, can we consistently believe that there is no arguing about taste in music on one hand, and that music education improves the taste of the public, on the other?

Can we argue, for example, that Beethoven's music is good because it has been liked by generation after generation, and then refuse to regard a juke box favorite as good even though it is heard and liked by more people than ever heard anything by Beethoven? If we hold that people will just naturally prefer "good" music to "cheap" music—provided they get a chance to sample both—can we also believe that music teachers are anything more than generous, albeit judicious, disc jockeys?

More for the sake of illustration than argument, consider a few of these basic issues, and some of the different positions one may take with respect to them.

There is a perennial controversy as to whether or not a work of art is obliged to provide anything more than aesthetic enjoyment. Plato, Aristotle, and their philosophical descendants, argued that, e.g., a piece of music should arouse noble thoughts and passions and excise evil ones. The direct effect of music on the emotions led the ancients to believe that it could and should be used to improve character. Hence Plato's *Republic* makes music the dominant attitude shaper in the curriculum. So important did he regard it for character formation that he earned the undying enmity of the artistic fraternity by his demands that their products be censored before being brought into the classroom. That these strictures on music were at the same time a magnificent tribute to the power of rhythm and harmony to ". . . find their way into the inward places of the soul . . ." has not mitigated the resentment of the artist.⁸

On the other hand, the view has become popular that works of art have no moral obligations; only aesthetic ones. Pictures do not have to depict inspiring themes and symphonies need not encourage social reforms. Indeed, they do not have to be "about" anything.

On the traditional view, art is related to all of life because art is expected to express aesthetically the same truth and goodness that are being sought in intellectual and moral striving. If this is denied, then how art is to be related to life becomes a problem. If artistic merit can be divorced from moral, intellectual, and civic merit, how are these realms to be related? How are we to make sure, in this view, that the emotions stimulated by music will be purely aesthetic emotion and will not lead to action that has consequences in moral and civic behavior?

The traditional view of the relation between art and life does not escape difficulty either. Selection among musical materials and procedures has to be made both in terms of artistic quality and of the quality of life as a whole. Nobody likes the word "censor" but can

this view avoid it? Who is to make the selection and on what criteria? Is it to be the teacher, the music supervisor, the school superintendent, the school committee, or perhaps a committee of citizens?

This brings up the problem of standards in music; whether they are absolute, relative, or non-existent and what the authorities are for such standards as we may feel compelled to accept.

One camp of educational philosophers believes there must be something in the music and in human nature that makes one piece of music more fit to perfect human nature than another piece. This camp tends to look to both the theme and the formal design of the music for the clues to excellence. It tends to emphasize training that will enable the listener to discern those small differences that to the connoisseur make such a big difference. It looks to the connoisseur, the man who has cultivated his taste through knowledge and experience, for the standard of what is musically good. Beyond him, it looks to the connoisseurs of every age for a cumulative and developing tradition of musical standards and criticism. Clearly, educators of this persuasion will prescribe the type of musical schooling that so far as possible will put every boy and girl on the road to connoisseurship and leave it to differences in ability and circumstance to decide how far along that road each will travel.

In the opposite camp (although let us remember that there are many sub-camps in either camp) we find those who are so impressed with the diversity of tastes in different countries, different times, and different individuals, that they despair of anything save conventional standards. They point to the hostile receptions Stravinsky's music first received and its present matter-of-fact acceptance. They point to the disagreement among critics—that is, among the connoisseurs themselves—and now and then they catch a critic contradicting in one review what he had said a few years previously.

In such relativism each man becomes his own standard, and what he enjoys he enjoys—and that is the end of the matter. What will the musical curriculum of such an educator be? How will he guide or shape the preferences of his pupils? Or will he try? We may expect a sympathy for the experimental approach to musical education and perhaps less emphasis on the connoisseur.

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Does music education need a philosophy? Does music education need to philosophize? Does it need to risk the upsetting influence of such inquiry? There is a sense in which an outsider, that is, one who does not himself teach music, is not qualified to give an answer to this question. Certainly a self-examination cannot be carried on for the music educator by any outsider. All one can do is to list some of the symptoms that make self-examination advisable and some hints as to the course it might take.

If it is undertaken, it will at least clarify disagreements and uncover their roots. But it may, if circumstances are auspicious, also lead to invigorated action in behalf of new goals discovered and old goals rediscovered. Further, philosophizing, unlike surgery, is not performed under an anesthetic; it is performed on ourselves by ourselves—and when well done can be eminently satisfying on its own account.

⁸Plato's *Republic*, Bk. III, 401 and see also on this topic Aristotle, *Politics*, Bk. VIII, Chaps. V and VII.

Edgar B. Gordon

Sociological Musician

John W. Beattie



ASKED to locate and identify the subject of this article most members of our profession would promptly say "professor of Music Education, University of Wisconsin; Ed Gordon is a typical Badger."

"Not so," some of the old-timers would reply, "we remember when Ed had made himself and his town in Winfield, Kansas, famous. The gentleman is a Jayhawker through and through." How surprised most readers will be to learn that Ed is a Hoosier, and residents of Indiana may well be proud to number him among their distinguished sons.

Edgar B. Gordon was born in Frankfort, Indiana, on March 22, 1875. That long ago, school music as we know it today simply did not exist. However, there was a not-too-distant relative of school music in the Singing School and that good old institution flour-

ished throughout the Midwest. Ed's father was one of the well known directors and organizers of Singing Schools in and around Frankfort. He also tuned pianos, gave lessons on various instruments, and earned his living in musical practices of several sorts. So, Ed was raised in a musical home and atmosphere.

WHILE Ed was still a small lad, the Gordon family moved to Louisville, Kentucky, and Ed began the study of violin there before he was in his teens. The violin may be considered his first love among instruments. However, there was always a place for a performer on brass instruments in those long gone days, for while there may have been no school bands as such, there were plenty of town and neighborhood bands and Ed took up study of the cornet so he might double in brass and strings. After his family had moved once more, this time to Winfield, Kansas, Ed discarded the cornet in favor of trombone for there were few performers on that instrument in the small towns and cities in southwest Kansas. As a high school lad, Ed was in great demand by bands of the area for he could really do things with his slide trombone.

He graduated from the Winfield High School in 1893 and then went to Chicago for further musical study. He worked on violin under S. E. Jacobsohn for five years, also rounding out his education in other fields by study of harmony and counterpoint with Louis Falk, and history of music and composition with Felix Borowski.

Ed taught violin in a private studio in Chicago for several years. During those years, through the influence of Jane Addams, he became interested in the social settlement movement. He came to feel that all sorts of people, young and old, who were from underprivileged homes would gain tremendous value from making music together. So thoroughly did he become imbued with this idea that he assumed charge of various musical activities in what was then the Chicago Commons, a large and flourishing settlement. He carried on this work from 1901 to 1906. Then, having married and started his family, he moved to Los Angeles to direct music work in the Los Angeles College



After a year or more of violin study, Ed took up the cornet so he could double in brass and strings; later switched to slide trombone, with which "he could really do things."

Settlement. He remained there for only one year, 1906-07, and then went back to his home in Winfield, Kansas, where his father was teaching music in the public schools. Ed became teacher of violin and theory in what had been rival institutions, Southwestern College and the Winfield College of Music. Realizing that study of violin and other orchestral instruments should not be delayed till college years, Ed volunteered to help his father promote the instrumental phases of teaching in the public schools. He carried on such work without salary of any kind. Finally, after having developed a goodly number of players in the schools, and with the help of the two colleges, he started the Winfield Community Orchestra which he directed for several years. This organization became justly famous throughout the southwest, so much so that a Gordon article on "Music in Community Life" appeared in *Good Housekeeping* in 1914.

IN THE second decade of this century, community orchestras that were actually outgrowths of musical work in schools were few indeed. One in Richmond, Indiana, had flourished under Will Earhart and that in Winfield, Kansas, became equally well known. The name of Gordon began to stand for something quite unique and valuable and we find Ed in attendance at our Conferences as early as 1915, in Pittsburgh, where he read a paper on the work in Winfield. From that meeting on, Edgar B. Gordon has been an active participant in Conference affairs. He served as President of the national body in 1926 and has been a member of many committees and boards, including the Research Council. During his year as Conference President, he fathered the idea of a National High School Orchestra and selected Joseph Maddy to direct the first performance by that body. This was a most successful venture which brought talented orchestral musicians from all sections of our land for performance at the Conference meetings.

By 1917, the name of Gordon had become so widely and favorably known that Ed was asked to come to the University of Wisconsin as Professor of Music Education. He remained in that position until his retirement in 1945.

SCHOOL people in Wisconsin, while realizing the value of his work in music education, will always remember Gordon for his extraordinary work in the field of radio education. In 1921, he directed the first educational broadcasts to be given over any station in the

country, that conducted by the University of Wisconsin. In 1932, his ideas had blossomed into a series of broadcasts which were given over a network of Wisconsin F.M. stations. These consisted of weekly lessons for upper elementary grades culminating each spring in Festivals given throughout the entire state. This work carried on over a period of twenty-four years. In those years, over one million children were enrolled and festivals given in forty centers with attendance ranging from 1,000 to 3,500 children. In preparation for the broadcasts and festivals, Ed prepared fifteen songbooks for use in the teaching program. These books were published by the University of Wisconsin and sold at cost to the children and schools. For this monumental bit of musical and promotional activity, Gordon was cited by such groups as the University of Wisconsin Alumni Association, the Wisconsin Association of School Administrators, the Wisconsin Farm Bureau, the Wisconsin Four-H Clubs, the Wisconsin Council of Agricultural Cooperation, and the Wisconsin Radio-TV Committee. Truly, this broadcasting activity was not only unique in its inception and administration but one which perhaps has had no equal in our country.

EDGAR has lived a normal and happy home life. There have been three Gordon children, a girl and two boys, and nine grandchildren. One of the boys, Roderick, has followed in his father's footsteps and is now an Associate Professor of Music Education in North Texas State College at Denton. Another son is a physician and member of the medical faculty at the University of Wisconsin. The daughter lives in northern Ohio and is a housewife who is undoubtedly raising some musical children. Ed and his good wife live quietly in Madison.

Through his years in Madison, Ed directed a volunteer choir at one of the churches and has been an active member of the Rotary Club. He is regarded with affection and respect by tens of thousands of children and adults throughout Wisconsin. He has devoted his life and energies to promoting the idea that while music is an art that is worthy of study by any individual, it is most effective as a means of getting individuals to work together in activities that demand group performance and responsibility. Whether we call him Musical Sociologist or Sociological Musician is beside the point, for he has amply demonstrated the worth of his own particular devotion to furthering group solidarity through musical endeavor.

Bibliography of Research Studies in Music Education

1949-1956

PREPARED BY WILLIAM S. LARSON, of the Eastman School of Music, this volume extends by some 2,000 new titles his compilation for the second edition (1932-1948), in which were incorporated titles from the first edition. The 1932-1948 volume continues in use, but its supplement, published in 1950, has been merged with the 1949-1956 Bibliography. Published as the Fall 1957 issue of the *Journal of Research in Music Education*. All present JRME subscribers of record will receive the Bibliography as their regular 1957 Fall Issue. 165 pp. (approx.). Single copy \$3.00. Until January 30, 1958, included with new annual subscription to the *Journal of Research in Music Education* at the regular JRME subscription price, \$3.75.

SEE PAGE 66

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One of the earliest technical devices or "machines" to be used in connection with music, other than the musical instruments, was the metronome. Since the advent of the metronome the research laboratory has developed a number of machines widely used by music educators, piano tuners, scientists, and musicians. One such machine is the Stroboconn, which does for pitch what the metronome does for rhythm. The Stroboconn measures frequency quickly and accurately in terms of "cents" (1/100 of a semitone) and serves as another important advance in the music industry.

Other devices related to dynamics and tone quality help the music student see visual indications of what he hears and helps him develop an accurate sense of rhythm, pitch, loudness and timbre; they serve as a means of communication between the teacher and the student, between the musician and the scientist, and between musicians themselves.

Accurate measurement of time, frequencies and visual interpretation of dynamics and tone quality makes it possible to establish meaningful standards as a basis for research. It helps to see visually a measure of how loud a dynamic climax is desired or what a "bright" tone or "dull" tone is at the same time it is being heard.

The scientific approach to the acoustical design of musical instruments is extremely complex, but the "impossible" becomes reality when the powerful tools of modern research are set in motion. Today high speed computers rapidly calculate complex acoustical formulas from which the tone of wind instruments can be calibrated for accurate intonation, uniform response and desired tone quality. Other scientific devices now make it possible for accurate measurement of what goes on inside an instrument and an understandable analysis of what comes out.

Music and research are integral parts of a continuing search for artistic perfection in the growth of our culture. Through research we develop new and better tools related to music, and we design and produce finer musical instruments for musicians.

Vignettes of Music Education History

CHARLES L. GARY

FRANK THOMPSON wasn't very happy with his situation. He had just been told that his sample cases had been held up in Omaha and could not be expected until the next morning. He thought some unkindnesses about railroads and, as an afterthought, added convention-goers, for he felt sure that all those music people that had come in with him must in some way be responsible. Since it was a fairly warm March afternoon he decided to walk back to the hotel.

"Might as well see a little of Lincoln," he said to himself.

As he walked he noticed an unusual number of automobiles chugging past him. After a few blocks he came upon a brand new 1916 White 4-45 touring car that had had tire trouble. By this time his curiosity was aroused and he stopped to talk to the driver. He discovered that practically every automobile in Lincoln, over a hundred in all, was gathering to form a motorcade to take the Music Supervisors on a sight-seeing tour of Nebraska's capital. Later, as he crossed the street to his hotel, Frank spotted the White again. It was in good running order but empty except for the driver.

"Where are your musicians?" Frank asked.

"They didn't want to go," the driver answered indignantly, ". . . said they had to rehearse some songs or something. Asked us to come back tomorrow." He clashed his gears as he drove off.

In the *Lincoln Star* later in the week Frank noted that the tour was held but that only fifty cars showed up on the second day. He was willing to bet his friend in the White was not one of them. In the same paper he saw notice of a concert by the members of the conference.

"These are certainly a serious-minded group of people," he observed to himself. "Hardware conventions are nothing like this; maybe the concert would be worth attending."

Having finished his business by the evening of March 24th, Frank Thompson decided to go to the City Auditorium for the last session of the Music Supervisors Conference. He liked good singing and had always regretted having to drop out of the Männerchor when he went on the road.

Before the program began there were several announcements that meant little to Frank. The new officers that were introduced, Peter Dykema of Madison, Wisconsin, Charles H. Miller of Lincoln, Julia Etta Crane of Potsdam, New York, and James

McElroy of McKeesport, Pennsylvania, were all strangers to him. He began to realize, however, that this was really a meeting of national scope. He heard something about raising the dues and then took an interest in the fact that there were 275 associate members at this meeting, over six times the number at previous meetings. He took out the pass he had purchased at the box office to assure himself that he was indeed an associate member of the Music Supervisors National Conference. He found himself smiling at the idea.

Then the singing began. William L. Tomlins of Chicago was introduced as the conductor. Frank had heard his Apollo Choir years before and remembered his mother tell of Tomlins' children's chorus of over a thousand at the Columbian Exposition in 1893.

"There must be five hundred in this choir," Frank thought. He was thrilled beyond his expectations at the first number, a setting of Milton's *Ode to Music* by Parry. When this was followed by David Stanley Smith's *A Hope Carol* and *The People's Anthem* of Carl Engel, Frank decided that the practice that had infuriated the driver of the White was worthwhile, if slightly impolite. He found the whole program enjoyable but liked the chorus work better than the intermittent solos. The rendition of Mendelssohn's motet, *Judge Me O God*, he classed as his most moving religious experience of several months. Then they sang some folk songs and he had a hard time refraining from joining in *How Can I Leave Thee* and *Tenting Tonight*. He was glad when Mr. Tomlins asked the audience to stand and sing *The Star Spangled Banner*. He lifted his bathtub baritone with a will worthy of a regular member of the Conference.



Of William L. Tomlins, Edward Bailey Birge wrote (p. 155 *History of Public School Music in the United States*) "To him, at least, more than to any other one person, the new emphasis upon spiritual values in music education was due."

Julia Etta Crane opened the first normal music school in the United States at Potsdam, New York in 1884. Charles Miller was Peter Dykema's successor as president of the Conference. Both served on the Educational Council and Dykema was the first editor of the *Music Supervisor's Bulletin*.

Source material: Edward Bailey Birge, *History of Public School Music in the United States*; *The Lincoln Star*. Research assistance by Aaron Schmidt.



IN HIS "OPEN LETTER TO MEMBERS," published in the February-March 1957 issue of the Journal, President William B. McBride said in closing: "It is the conviction of your officers and Board of Directors that MENC members should be given the privilege of helping set the stage for the immediate future and the ensuing developments in the field of music education. . . For the good of the order, let us talk it over. With mutual understanding of the needs of the present and the opportunities for the future, we shall be prepared to extend to still greater success what has been gained in the first fifty years. . ." In this spirit, a members' forum in the Journal was announced. Here is the second installment of the symposium. The first appeared in the September-October 1957 issue, and the third will be printed in the January 1958 issue. All members are invited to contribute.

AGREAT DEAL of time, effort, money, and talk has been expended in the improvement of the Music Educators National Conference since its inception as the Music Supervisors Conference in 1907 at Keokuk, Iowa. We can well be proud of its many accomplishments. Many improvements have been effected in the past, but if growth and advancement are to continue, some additional improvements have to be made now.

It is always easier to find faults than to make practical suggestions. Nevertheless, it is necessary to recognize and diagnose ailments before any possible cures can be recommended. Therefore, we must begin by mentioning some of the shortcomings of the MENC.

What Is Wrong with MENC?

The seven shortcomings listed hereafter are not necessarily placed in order of importance, nor do they comprise all of the things that could be pointed out as weaknesses. To a considerable extent some of them are interrelated as to causes and cures.

1. *The quality of performances heard at MENC conventions does not, usually, reflect the best performances available.* Only too often the performing groups are mediocre and do not represent the best available in their category. Why should the largest music conference of all have to compromise for anything but the very best bands, orchestras, ensembles, and speakers?

2. *Selected segments of the music profession, especially band directors, feel that they have been slighted.* Some of the criticism directed at the MENC is not justified. However, frequently there are big gaps in the programming at conferences during which band directors and other groups find little or nothing of particular interest to them. Poor programming results in poor attendance. Can you blame these people if they stay away from subsequent meetings?

3. *The MENC is characterized by poor and inadequate publicity.* This organization relies too much on the Music Educators Journal. A successful business—and the MENC is a big business—requires much promotion of all kinds. Every available avenue, including direct mail and other magazines, which can produce good results should be utilized. *The Instrumentalist* attempts to keep its readers informed of what is going on, and it encourages them to attend MENC conventions, but it is impossible to print information that is never received. The lamentably poor attendance at conferences is indeed a reflection on poor publicity. Can any organization expect to grow with such inadequate and poor publicity?

4. *Programming at the various levels, state, division, and national, is too much alike.* State programs are yearly, while the division and national programs alternate, thus occurring every second year. Many teachers feel that if they have attended one



Traugott Rohner

they have heard them all. Why should each level try to imitate the others? Is it not possible to have three different programs with a minimum of duplication?

5. *There are too many different out-of-town meetings at different times in different places, especially for instrumentalists.* The College Band Directors National Association (CBDNA), the American Bandmaster Association (ABA), the American String Teachers Association (ASTA), the National Association of College Wind and Percussion Instructors (NACWPI), and the American School Band Directors Association (ASBDA) are all national organizations exclusively for instrumentalists. In addition, there are the various state associations and such independent organizations as the Mid-West National Band Clinic, Band Betterment Associates, the All-Eastern Band and Instrumental Clinic, and others. Is it any wonder that band directors cannot and do not attend MENC meetings? On the other hand, is it not possible that at least some of these organizations have come into existence because MENC was not doing an adequate job for instrumentalists?

6. *The absence of a national orchestra association is deplorable.* To be sure, NIMAC within MENC represents directors of bands, orchestras, and vocal groups. NIMAC is supposed to take care of instrumentalists; it is supposed to coordinate these various groups into one effective organization. But, who knows what NIMAC¹ is? What does it do?

ASTA represents an important segment of the orchestra world, the string teachers; but how many orchestra directors attend the meetings of ASTA, especially when ASTA meets with MTNA? Where does all this leave the orchestra directors?

7. *Other MENC shortcomings have to do with organizational procedure.* Some of the questions here pertain to nominating committees, the selection of some weak officers, voting, etc. However, a discussion of these will be omitted here. Let's get on with the matter of improving the other shortcomings and doing something about strengthening MENC.

How Can MENC Be Improved?

Having made some specific—and perhaps pointed—remarks, what can be done to effect improvement? It is comparatively simple to talk in generalities; we would all like to see some improvements—better programs, better attendance, etc. Talk is fine, but it is high time that something be DONE. So, let's take a look at some specific suggested improvements. If the available facts, evidence, and the opinions of the best minds agree that they are worthwhile, let's adopt them (or some of them); otherwise, let's discard those thought undesirable, and nothing will have been lost for considering them. In the latter case, it would be necessary to develop some new ideas. The crucial point is to DO something NOW. I offer nine suggestions for consideration.

¹National Interscholastic Music Activities Commission. What a name!

Rohner continues on page 40, column 2

IN THE PROPOSED EXPANSION of the MENC program, I strongly recommend greater emphasis on membership participation. The numerical increase in the membership has tended toward expansion in services and activities, but the growing needs of the membership require that the operational aspects of the association be enlarged to provide even the same relative leadership and efficiency as heretofore. By the same token, the professional and educational growth of our association requires a correspondingly greater active interest and participation on the part of the individual member. The oft-quoted "one gets out of it what he puts into it" is very apropos to this membership.

The increased tempo in the production of publications has been very encouraging. For instance, the *Journal of Research in Music Education* reflects a major step forward in a vital area. There is still great need, however, for special bulletins or publications pertaining to other areas, such as those covered by the Commissions and Standing Committees. Could not the total membership benefit from more frequent interim reports of the studies of current trends and problems as they are discussed and acted upon by the association leaders, rather than waiting for the final summation reports given at our biennial conventions?

Increase in the publication program necessitates greater financial support, as do the operational aspects of MENC in general. A raise in membership dues is vital to the continued growth of this association. I, for one,毫不犹豫地 recommend adoption of the proposal made by the National Board of Directors.

—EARL W. BOYD, Professor of Music, Eastern Illinois University, Charleston, Ill., Editor, *National Association of College Wind and Percussion Instructors Bulletin*.



Earl W. Boyd

THE CONFERENCE, from my point of view, is a means of organizing our efforts in music education. Through its meetings and publications, it helps keep us abreast of developments in theory and practice, and stimulates experimentation in our immediate environment. It directs our attention to work being done in other curriculum areas. It also directs the attention of other educators to our own achievements and needs.

As its third general area of interest, it helps to keep parents and other interested community members informed of what we are doing in music education.

An organizing medium, particularly one on a regional and national level, can only advance toward its purposes in terms of the needs of individual members, or groups of members. This is a wise assumption on the part of those responsible for administration of the organization.

Moreover, it is only when I, as a member of the Conference, make known just when, where, and how it can better help me, that the Conference can move further toward the achievement of its purposes. I welcome, therefore, the opportunity of taking part in this symposium.

As a music supervisor, the Conference contributes much to my working with other music teachers, with other educators, and with parents in the development of a music program for our county. To help the Conference help me, and, I feel certain, others of its members, I should like to suggest certain emphases and additions in the program of services and activities which I feel are being presently overlooked:

1. Publications which are more detailed and specific in regard to administrative practices of a school music program—scheduling, budgeting, equipment, materials.

2. Conferences and publications which underscore curriculum planning and the implications which the educational foundations have for the music program.

3. Leadership training activities for members who are responsible for organizing and administering state, regional and national activities.

4. Evaluation of the objectives and effectiveness of the national convention. Is the national convention too large to be effective? With our rapid means of communication, is the national convention outmoded? Would not the time and money be spent more



Charles T. Horn

effectively on regional conventions, with a larger meeting every five or ten years?

5. Closer integration of work in other NEA interest areas, specifically curriculum development, through regional and national inter-interest committees.

6. Sponsorship, with and without the cooperation of interested community groups, of the development of visual aid materials.

7. Expanded program of informing the community of what we are doing through radio and television.

8. Development of a "how-to-do-it" bulletin comparable to the Social Studies Council series.

—CHARLES T. HORN, Supervisor of Music, Board of Education, Montgomery County Schools, Rockville, Md.; member Editorial Board.

MENC'S FIFTY YEARS of service have seen tremendous progress in music education. Much of this has been a direct result of the organization's efforts to provide professional status and in-service training through state, regional and national meetings, through committee reports and publications.

Progress, however, implies the examination of what we already have accomplished and the projection of what we need to accomplish. Not all the pioneer work has been done; not all the frontiers of music education have been explored. MENC's leadership is needed to spark continued work in certain areas and to initiate work in others. Let's consider a few of these.

1. All of us have much to learn about the real core of our work, the place of music in the lives of today's—and tomorrow's—children. We need to inquire more deeply into the nature of children and their varied responses to music. For example, we know very little about children gifted both in musical talent and intelligence; we know almost nothing about the most effective ways to nurture such children and their giftedness. It is also true that we know little about the functional use of music in the lives of children with physical, emotional and mental handicaps. We do know, though, that in the lives of all these children, as well as in the lives of so-called average children, we as music educators have an ever-increasing responsibility for making music vital.

2. What of the selection and training of music educators? Much has been said about this matter, but little resolved. Are we frustrated musicians? Are we teachers with an insufficient degree of musicianship? Is the music educator a happy combination of musician, teacher, psychologist, humanitarian? Does he need a particular combination of personality traits, and if so, are these inborn or can they be acquired? If and when we find definitive answers to such questions, we can build our teacher education curricula on sounder bases with more predictable results.

3. We need to systematically seek, analyze and appraise effective, desirable practices in music education. This should be an operation with extensive "grass roots" participation by teachers who are in the "thick of things" teaching children. The results of such projects should be widely disseminated for the benefit of music educators and their pupils.

4. As the life expectancy span and leisure time of our population increase, we need to extend our understanding of the older adult group and to develop better techniques for making music a vital area in formal and informal recreational activities.

5. In the overall picture, it seems highly desirable that a spirit of scholarship and creative inquiry into the many pertinent phases of music education should be revived. It will be necessary to seek out and identify those members of the profession who show promise of making significant contribution, to encourage them to give time and concentrated effort in the particular areas of their interests and abilities, and to actively support their efforts. If such a situation can be created, music education will continue to make for itself a strong position of leadership in the educational world, possibly a position clarified and strengthened far beyond that which it occupies today.

The MENC has already initiated many projects that bear upon some of the issues mentioned above. It is obvious that, to be effective, work in these areas must be intensified, supported and coordinated. The MENC is in a unique position to do this, but as it increases services to its members, it will need increased support from them. In the past, such support has been whole-



Frances M. Andrews

hearted and has brought returns to all concerned. The future shows promise of extended services and magnified returns. Each of us has a share in MENC. Its future is our responsibility.

—FRANCES M. ANDREWS, Professor of Music Education, The Pennsylvania State University, State College, Pa.; member Editorial Board.

AN ORGANIZATION PLAN based on a membership of 3,000 is infrequently suitable for a similar organization of ten times that size. In the smaller group, direct participation is much more possible, but with a ten-fold growth, there is the danger that the individual member may feel that he is not an effective participant, nor truly represented. Even though he may be represented through an assembly with advisory power, few members recognize this as real representation.

Feeling more and more on the perimeter, the member may come to believe that his chief function is only that of dues-payer, that he has no audible voice in the decisions of his organization. He may cease to take an active concern, may become passive, and possibly resentful. To regain his position he may encourage or join a splinter group apart from the organizational framework. The resultant loss in effectiveness and unified action is obvious.

In order that the Music Educators National Conference may continue to be truly representative and of vital and immediate concern to each of its members—even in the face of its tremendous growth in membership—we need delegate assemblies, democratically elected with legislative powers, at the state, divisional, and national levels.

—R. BRUCE BRAY, Assistant Professor of Music, Central Washington College of Education, Ellensburg, Wash.; chairman MENC National Council of State Editors; member Committee on General Music, Commission VI, Music in Senior High School.



R. Bruce Bray

"Patriotism is not enough!" These were the words spoken by the English nurse, Edith Cavell, a few moments before she faced a German firing squad in 1915. The crime of the humanitarian nurse: giving shelter and medical attention to English and French casualties on German soil. Her tremendous service to the Germans themselves was not enough to spare her life. To Edith Cavell, patriotism was not enough when it came to the physical welfare of a human being.

What, if anything, does this have to do with the teaching of music? Simply this: that "one track" or "few track" solutions to any problem are always subject to scrutiny. In our world today we cannot solve our problems with patriotism alone, or politics alone, or economics alone. Art is not enough, nor is technology, science, or even religion. In our school program we would be among the very first to admit that music is not enough. But, we would add, neither is English, mathematics or even science.

We are no longer "on the brink" of an atomic age. Our concern for the training of engineers, the tremendous strides that have been made in controlling atomic reaction, the actual launching of the first earth satellite and perfecting the intercontinental missile are just a few of the reasons why we have focused our attention with dramatic forcefulness on the physical sciences.

And, again, what has this to do with the teaching of music?

Many of us within the ranks are disturbed as to what role the arts will play in the world of tomorrow. Will sonata-allegro form, alternate fingerings for the flute and part singing in the sixth grade become concerns of little or no significance? Will the elegant polyphony of a Palestrina motet or the superb melody line of a Schubert song be inconsequential in 1990?

Of course, the questions are ridiculous in the extreme. It is not an either-or proposition: algebraic formulae or contrapuntal fugue. Within the space of our own lifetime we have seen many instances where scientific progress has brought about more, not



Edward J. Hermann

of engineers, the tremendous strides that have been made in controlling atomic reaction, the actual launching of the first earth satellite and perfecting the intercontinental missile are just a few of the reasons why we have focused our attention with dramatic forcefulness on the physical sciences.

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Of course, the questions are ridiculous in the extreme. It is not an either-or proposition: algebraic formulae or contrapuntal fugue. Within the space of our own lifetime we have seen many instances where scientific progress has brought about more, not

less, attention to the arts. But there is a danger—particularly in one's attitude toward the job—if we begin to evaluate our contributions to a lesser degree as we hear more and more demands for increased emphasis on the teaching of the physical sciences in today's schools.

Science is important, but science alone is not enough. Music is important, and it is also true that music alone is not enough.

We need now and shall always need a balance between the materialistic and the aesthetic, between the physical and the spiritual, if our lives are to be fulfilled.

Before we can convince others of the importance of music in the school program we must first be quite certain that we are well aware of the contribution that music makes in the overall development of children and youth. Music makes its contribution in a unique, compelling way. Nothing can replace the special contribution it has to offer.

The slide rule is important. And so is the baton. The scientific world makes increasingly heavy demands on the artist, on the musician. The increased leisure time our improved technology affords justifies increased attention to the arts. But even more important is the fact that to maintain our mental, social and moral equilibrium we must have experiences that lift us beyond the physical confines of man's workaday world. Our educational program, in proper balance, must not only provide for one's body but for one's mind and spirit as well.

It is imperative "for the good of the order" that (1) we recognize our role in the overall scheme of things, (2) we realize the important and significant contribution we are making, and (3) we prove ourselves equal to the challenge and to the task.

"Patriotism is not enough!"

—EDWARD J. HERMANN, Coordinator of Music and Art, State Department of Education, Baton Rouge, La.; chairman Committee on Public Relations in Music Education, Commission III, Music in General School Administration.

THE VITAL PLACE of music in education comes to us today with an urgency that it has never had before. With world-wide struggle for material supremacy and power, educational administration is being increasingly harassed and forced to stress the sciences and mathematics, while music and the other arts, either consciously or unconsciously, are being "administered" out of the curriculum! For specific consideration, I place this matter among the vital problems that an expanded MENC program should face immediately. Music education and educational administration need to search systematically for adequate means of revealing and utilizing the real potentials of music in the total educational picture today. Leaders in education must be guided to fully realize the elements in music which provide insurance for an effective personal and social life and to take the initiative in achievement of these values.

Through highest standards of musical participation and rich musical experiences provided by an adequate music program in a balanced curriculum, music educators and educational administration must project music:

(1) As a Social Art, revealing indispensable habits of cooperation and self-discipline, emphasizing cultural aspects that have too long been neglected in education.

(2) As a Civic Art, guiding in building habits of civic responsibility—the word "civic" pertaining to people's living peacefully together as self-governing members of society.

(3) As a Creative Art, providing a creative approach to life, developing personalities skilled in resources for self-entertainment and capable of fashioning a life of beauty and meaning from materials available.

Integrated with the academic program, music must emphatically be in the curriculum, not apart from the mainstream of vital activities. Teachers and administrators must re-discover that language, history, literature and even spiritual values cannot be separated from music. Music educators do not appear to realize wholly the potentials of their subject! How can they criticize administration for lack of vision and understanding when many music educators are not cognizant of the widely unexplored and neglected aspects of music in total education?



Imogene Boyle

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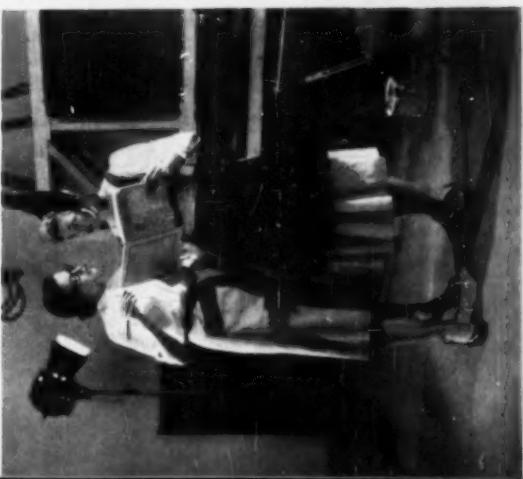
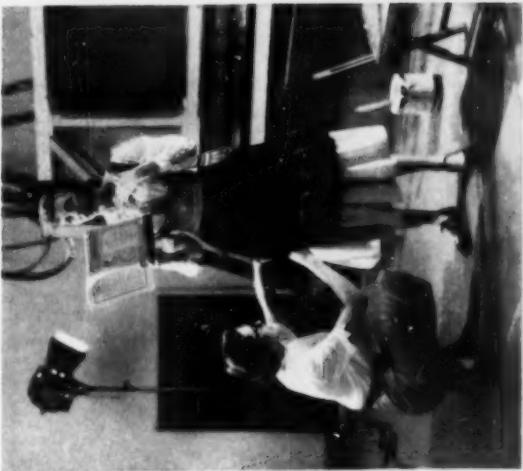
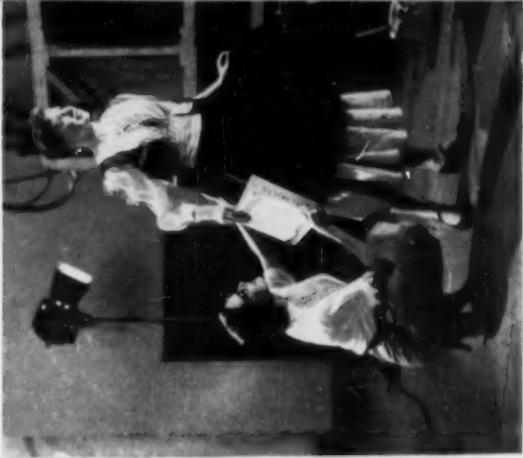
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Through the very universality of music, MENC leadership can demonstrate to all areas of education that music has the power to lead to a common understanding throughout the world that may enable a strong and virile people to command the world scene—not as conquerors but as creators! The values inherent in music represent the basic part of the greatest of human heritages, the cultural fund of mankind.

The cultural heritage must be utilized in this scientific age in order for society to happily and successfully meet the demands of modern living.

MENC leadership can guide educational administration to realize that they dare not exercise concern for the intellect alone. Music education must demonstrate that, through highest standards of participation in great musical literature, there can be found the life-giving qualities which bind men together with the values by which they live. These values provide for stable emotions, sound personal philosophies and maturity of mind, centered upon the inherent worth of each human being.

Through the leadership of a vital, progressive and effective MENC program, education can be led to fully understand and utilize the resources of music, one of the most unaccountable and incalculable powers to which human life is subject. It is an influence for which no science has yet provided adequate explanation.

The membership of MENC is in agreement, I believe, that well-organized effort and coordinated leadership will serve to stimulate music educators to visualize what can be achieved through an expanded MENC program. The proposed program will obviously enhance the professional and economic status of the music education profession, influencing its breadth of influence, its vitality and over-all prestige.

I heartily recommend an increase in MENC dues and an increase in amounts recommended, if needed, in order to assure the organization's program of professional development, progressive long range planning, professional services, publications, research, etc.

—IMogene Boyle, Director of Music, Hempstead Public Schools, Hempstead, N.Y.; member Editorial Board.



Cecilia R. Nelson

ALL GROWTH is an unfolding process. Healthy growth is even; it is balanced. Continued uneven development results in distortion, in ineffectiveness, in weakness. We are happy and grateful for the healthy growth of MENC.

At the same time we recognize that great growth has taken place in all areas of life. Wonders of the world have become commonplace; new facts have been associated meaningfully to afford better tools for living; on all sides science is pushing back the curtain surrounding the mysteries of the universe. We seek a personal significance in this world which is growing so rapidly in intellectual and material achievement.

We are humbled by the magnitude of the power responsible for these wonders including the creation of man himself. We realize too that man was not created to be happy with material things alone or to be satisfied with intellectual achievement. Man craves opportunities to feel and express his feelings in his own way. He loves beauty. Indeed, as the poet has said, all men believe "a thing of beauty is a joy forever." But since "beauty is in the eye of the beholder," man can only enjoy it in the degree to which he is aware of and responsive to the expressive meanings of his individual environment.

To help insure the continued balanced growth of mankind, MENC must find ways to use new media, such as educational television, so that they will serve individual needs. We must not allow mass production to invade the inner recesses of human sensibilities creating thereby automatons—unthinking, unfeeling people. We must not allow specialization to narrow vision. Nor should we allow false aims of perfection to eliminate participation in music activities from the life of anyone. We must not become so concerned with things that we forget music makes life more meaningful, more pleasant, more satisfying. Music is for enjoyment!

—CECILIA R. NELSON, Vocal Music Consultant, Elementary Schools, Eugene, Ore.; member Editorial Board.

ROHNER—How Can MENC Be Improved?

Continued from page 36

1. *Three Regional Conventions instead of one National.* It is simply absurd, from the viewpoint of the entire membership of the MENC, to place the National Convention next year in Los Angeles. Who can afford to travel across the country to attend, except the officers and other individuals whose travel and convention expenses are paid? And to balance the convention on the West Coast, we are to have a single National Convention on the East Coast two years later. It almost appears that one of the objectives of this placement is to discourage attendance. Obviously, the solution is to have three regional MENC conventions, Western, Middle Western, and Eastern.

Where and when should they be held? The places should be varied to encourage performance and attendance in the various sections of the country. With three Regional Conferences the average distance to be traveled by the members as a whole will be reduced tremendously. Furthermore, there should be no restrictions as to which convention teacher can attend. For example, why shouldn't Ohio teachers be permitted to attend an Eastern Regional Conference held in Pittsburgh one year and attend a Chicago Middle Western Conference another year, depending upon which one is closer?

As to the time, the three Regional Conventions should be staggered to permit National officers, exhibitors, and others to be present at all three if they so wish. The time, as now with Divisional Conferences, could be arranged by the National officers. They, in turn, would be elected by the combined votes of the three Regional Conventions. (More about this later.)

2. *Summer Business and Committee Meetings.* For the National officers and those committees and groups which have to meet once a year for business and discussion in a single conference, wouldn't an August meeting be ideal? Summer school is over; no one would have to miss any teaching. And no one would be missing important meetings at his Regional Convention. These summer assemblies of VIP's could be most productive, and they wouldn't have to be held in hot Washington, D.C., either. What's the matter with the cool north woods where business and pleasure could be combined? Or, to avoid having every group of National officers and committee members meet each summer, it would be practical to designate one of the three Regional MENC Conventions as their particular National meeting for a specific year.

3. *Regional and Division Conference Chairmen.* There are some outstanding people who organize state MENC meetings who are personally acquainted with every superior performing group (vocal and instrumental) in their state. Some of these people should be hired to coordinate and promote the Regional and Division Conferences. They should not be elected officers. A superior chairman of a conference can thus remain in office for a number of years. One of his important functions would be to identify the top performing groups of all kinds and of all levels in his area. He would not be subjected to political pressure to have this or that group perform, because he has no votes to lose. He would act somewhat like an efficient city manager who can say "no" when necessary and whose major function is to put on the best possible conference program. His experience from one conference would make him a better chairman for the next one. Unlike elected officers, the various conference chairmen could give the MENC the benefit of years of organizational experience. The results could be nothing but improved conference programs.

A second important function of Conference Chairmen would be to provide adequate and superior promotion for their conventions. They would provide publicity of all kinds, articles, photographs, interviews, etc. These should go not only to the Music Educators Journal but to all national music magazines and to the state music magazines in the area. The Conference Chairmen would have budgets to work with and would receive a small personal salary.

One of the reasons for the popularity of the very successful Midwest National Band Clinic, held in Chicago each December, is the superior promotion campaign that is carried on almost throughout

*Perhaps these Regional Conventions should be called "National" (despite the misnomer) to allay any lessening of their importance in the minds of MENC members.

*
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and
Acoustically
Correct!***



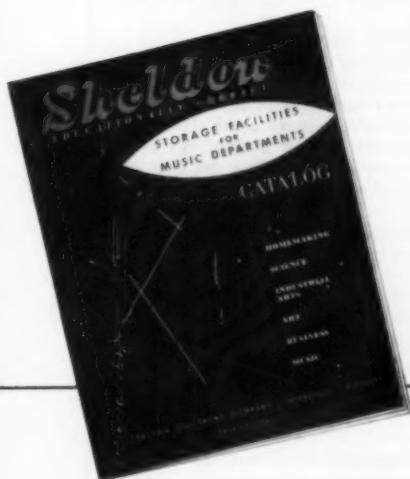
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the year. *The Instrumentalist* receives more promotional material for one Midwest Clinic than it has for all of the MENC Conventions that have been held since *The Instrumentalist* was first started eleven years ago.

Conference Chairmen would first prove their worth in organizing state meetings. Selected State Chairmen would be appointed as Division Chairmen, and the most successful of these would graduate to the Regional level. Thus, we would be assured of the best people, the ones on whom we could count. We would then have outstanding Division and Regional MENC Conventions.

4. *Change of Emphasis from State to Division to Regional Conferences.* It just does not make sense to do the same things at the various meetings. A National Committee representing all three levels could assist in working out what should be stressed at each level. As it appears to this writer, the following demarcations would be practical:

State meetings should be held early in the year. Especially to be emphasized would be the performance of a great deal of concert music. Band directors have just finished their football seasons and they're anxious to hear and select some suitable concert music. Obviously, all matters pertaining to state business, state contests, and the like would, as now, be given adequate time on the state level. State Conferences should not try to be miniature Division or Regional Conferences.

Division MENC Conventions might well stress performances of outstanding individual bands, orchestras, choruses, ensembles, and soloists. Each school group which performs should provide a rather detailed "spec" sheet for all in attendance to explain and answer the hundred-and-one things having to do with scheduling, number of music teachers, budgeting, organization, etc. We in the audience want to know what, in addition to the superior director, makes this an outstanding group. We want to learn in addition to being inspired.

Regional Conferences (three every other year) should place emphasis on all-conference groups. Last year at the St. Louis National Convention all of us were thrilled by the superb performance of the All-Conference National Orchestra under the direction of Thor Johnson. We need many more such groups to thrill and inspire both listeners and the student performers who will remember this experience as long as they live. That's MUSIC EDUCATION! The three Regional Conferences might well also program some of the outstanding individual groups which performed the previous year at the Division level. Really outstanding groups are worth hearing again.

Let's keep the speeches to a minimum at all conferences. We can read speeches at home, but we can't hear these performances at home. Let's reduce the number of or eliminate the special conference breakfasts and dinners because (1) they are too expensive for most teachers who have to pay their own way, (2) only too often time is wasted on the self-aggrandizement of the officers, and (3) they consume too much valuable time for what they accomplish. The speech may be good, but no one expects the speaker to talk while the dishes are being cleared, etc. Teachers who cannot afford these things either don't come to the conference, or they stay in their hotel rooms to avoid sitting around while those who can afford it dine merrily.

On the Division and Regional levels, why can't there be some conducted tours arranged for those who would prefer to see the sights, the schools, and interesting tourist attractions?

Let's make each level—State, Division, and Regional—distinctive so that no one can afford to miss any of the three.

5. *Let's Bring the Instrumentalists Back to MENC Meetings.* In certain areas of the United States a majority of school band directors do not attend Division or National meetings. And this is so in spite of the efforts of some outstanding instrumentalists at the helm of these conventions. What can be done about it?

In addition to the suggestions already given, it is important to realize that a band director is primarily interested in bands, band music, band instruments, and how to improve a band. Although some teachers have both vocal and instrumental and various other combinations of subjects, a majority have their primary interest in one area. Let's plan so that band directors will have a day or two full of programs pertaining to bands and problems of band directors. They don't want to waste their time, effort, and money staying around for four days when two days would suffice for their part of a four-day convention. The same holds true for all specialized groups. Grade school vocal teachers don't want to listen to bands; they want to keep busy with vocal problems related to the elementary school, etc. Let's schedule in this manner even if it

means turning two days of a conference primarily to instrumentalists.

The following two points are also crucial in this matter of bringing instrumentalists back to MENC Conventions:

6. *Elect Division and Regional Presidents for Band, Orchestra, and Vocal.* As was pointed out before, band directors are primarily interested in bands. They also have pride in the welfare of bands. Let these band directors elect a band president in each Division and a Regional band president in each of the three Regions. Then, if the band part of a convention is not good, the members know where to take their complaints and to whom to make suggestions. The same is true for orchestra and vocal directors.

This will necessitate scrapping NIMAC (National Interscholastic Music Activities Commission). However, I am certain that the able people in NIMAC will be elected to more satisfying positions under the above set-up.

No one, least of all the writer, intends to accentuate the differences among various music educators. We are not interested in pitting vocal against instrumental. We're all music educators. But MENC officials should realize that conference programs must aim not only to assimilate and unify but also to meet the individual differences and wants of the many segments of its membership.

The band, orchestra, and vocal presidents, collaborating with the officers of their respective conferences and with the Conference Chairmen, would combine their efforts in producing superior MENC Conventions. (Also note the following.)

7. *Organize a National Orchestra Association Known as NOA.* Although the American String Teachers Association has a real interest in orchestras, we definitely need an orchestra association. Perhaps there should be two divisions of NOA, one for directors in high schools, junior high schools, and elementary schools, and another for college orchestra directors. Regardless, all orchestra directors should unite into a single orchestra association. NOA would operate within MENC but should have considerable freedom, similar to the present relationship between the College Band Directors National Association and MENC.

Orchestra directors, like band directors, have unique problems of their own. They should have an opportunity to work them out together; they need to have a sense of pride in an organization of their own. They need to help each other to produce more and better orchestras. This will also help to produce better MENC Conventions.

Each Division of MENC would elect a Division NOA President. The membership would also elect three Regional NOA Presidents. (After the initial two years it should be required that a candidate for a Regional NOA presidency should first have been a Division NOA president.)

Since every organization, including NOA, should have a single national president, there should be a United States NOA President elected every two years at the three Regional MENC meetings.

8. *MENC Should Invite All Groups to Attend.* CBDNA, for example, is already associated with MENC, but this association is primarily in name. CBDNA annual meetings are at different times than MENC meetings. In order to encourage CBDNA, and other groups now meeting at different times and places, to meet with MENC, it is imperative to give them a considerable amount of leeway as to programming.

By inviting all groups in which music educators function, and by providing time on the conference programs (a certain group may have to be scheduled one day ahead of the regular conference), and by letting these groups have a major hand in their own programming, MENC will strengthen itself considerably. And, most of all, some of the excessive number of meetings will be eliminated. The typical teacher can attend one four-day conference easier than four one-day meetings out of town. Attendance will be improved at all levels.

In addition to inviting all groups to attend, each of these which do come should be permitted to include its president as a member of an important general board of the MENC. Whether this should be the Executive Committee or some other one can easily be decided.

At the last two CBDNA Conferences in Chicago two outstanding performances were heard, one by the Michigan Band, the other by the Eastman Wind Ensemble. These groups should be heard by more people, more often, including many orchestra and vocal directors.

In a very real sense, if the foregoing is achieved, MENC would be an assembly of all branches of music education; it would serve

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as an "umbrella" organization, providing for the welfare of all groups without dictating to them or dominating them. Each teacher, regardless of his interests, would have a segment of MENC vitally interested in him and his work.

9. Nine Divisions Instead of Six. Since 1907 we have grown tremendously in number. The need for Division meetings requiring less travel was recognized early. In 1922 the Southern Conference was organized; in 1927 the North Central and Southwestern Conferences held their first meetings. It is time now to divide again, thus reducing traveling distances and making it possible for more groups to perform and more teachers to attend MENC Conventions.

Let us take one example from this year. The North Central Conference was held in Omaha, Nebraska, with only a handful of people from Michigan and Ohio attending. Why? A major reason was the long distance. Next year these same people are supposed to travel to Los Angeles. It seems that MENC tries very hard to break the habit of going to its conventions two years in a row for teachers in these two states and many others.

Dividing the United States into nine divisions instead of six is not desirable unless a revitalization of MENC occurs. This means incorporating some of the points (others too, no doubt) that have been mentioned here. However, believing in the inherent soundness of MENC and its sincere desire to plan ahead with confidence, hard work, and courage, we suggest nine divisions instead of six.

The two major guiding principles appear to be as follows: (a) area, with traveling distances, and population, need to be considered together to provide sufficient people for a good conference and yet avoid excessive distances, and (b) needless changes should be avoided in the existing boundaries. The present six divisions are indicated in Illustration I.

We have worked out a seven, eight, and ten division conference, but in view of all considerations it appears that a nine division MENC would be most practical for now and the future. It should be noted that both the Northwest and Western Conferences would remain the same. The North Central would be divided into two, called the Great Plains and the Great Lakes Conferences. The new Mississippi division contains states which all adjoin the Mississippi River. Most of the larger cities in these states, suitable for conventions, are also on the Mississippi River. Illustration II shows the suggested nine division conference.

If any readers think that an MENC redvision of our United States is not desirable, simply compare the disparity between the numbers of people in the present six divisions: the Eastern has 42 million, the North Central 38 million, the Southern 28 million,

the Southwestern 19 million, the Western 12 million, and the Northwest only 5 million. The population of the most heavily populated division is over eight times that of the least populated.

The figures below are from the 1950 census, rounded off to the nearest 1,000. To each figure should be added three zeros.

A Nine-Division MENC Conference

| | Mississippi |
|-------------------|-------------|
| Northwest | |
| Washington | 2,379 |
| Oregon | 1,521 |
| Montana | 591 |
| Idaho | 589 |
| Wyoming | 291 |
| | <hr/> |
| | 5,371 |
| Western | |
| California | 10,586 |
| Nevada | 160 |
| Utah | 689 |
| Arizona | 750 |
| | <hr/> |
| | 12,185 |
| Great Plains | |
| North Dakota | 620 |
| South Dakota | 653 |
| Nebraska | 1,326 |
| Minnesota | 2,982 |
| Iowa | 2,621 |
| Wisconsin | 3,435 |
| | <hr/> |
| | 11,637 |
| Southwestern | |
| Colorado | 1,325 |
| Kansas | 1,905 |
| Oklahoma | 2,233 |
| New Mexico | 681 |
| Texas | 7,712 |
| | <hr/> |
| | 24,145 |
| Eastern | |
| Pennsylvania | 10,498 |
| New Jersey | 4,835 |
| Delaware | 318 |
| Dist. of Columbia | 802 |
| Maryland | 2,343 |
| Virginia | 3,319 |
| West Virginia | 2,006 |
| | <hr/> |
| | 24,121 |
| Southeastern | |
| North Carolina | 4,062 |
| South Carolina | 2,117 |
| Georgia | 3,445 |
| *Alabama | 3,062 |
| Florida | 2,771 |
| | <hr/> |
| | 15,457 |

*Area-wise, Alabama could belong to the Mississippi Conference, but this would reduce the Southeastern still more.

Notice how area-wise and population-wise the new nine-division conferences are now more equal to each other than the former six-division conferences.

The three Regional (Nationals, if you prefer) Conferences would comprise the following divisions: *Eastern Regional*—the three Eastern Divisions; *Middle West Regional*—the Great Plains, Great Lakes, and Mississippi; *Western Regional*—the Northwest, Western, and Southwestern. In comparing the population figures of the various divisions, one must remember that the figures given are from the 1950 census and that they do not reflect a proportionate number of MENC members. Nevertheless, they are very pertinent for the sake of comparisons.

Regardless, of how many divisions or where the dividing lines are made, some people will not like the placement of the lines of demarcation. We just cannot help but evaluate a plan like this in terms of one's personal reaction. It is difficult to project one's thinking in terms of the good of the most people involved.

In Conclusion

I have pointed out seven shortcomings of the MENC and have suggested nine possibilities for improvement. The purpose of presenting these is to improve music education and the MENC. The criticisms and suggested improvements are here brought out in the open for all to read and evaluate.

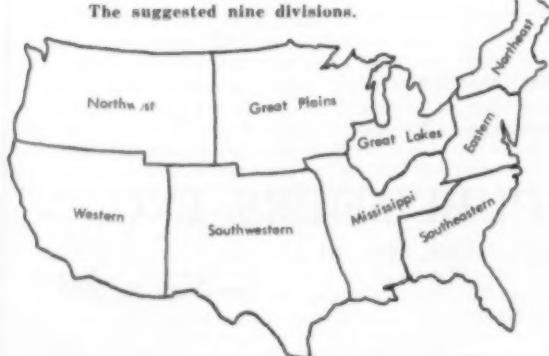
It is imperative that something be done as soon as possible. An attitude of let-well-enough alone represents the thinking of people who do not realize the potentiality of a revitalized MENC. Only if many people become enthusiastic supporters for an improved MENC will we be able to achieve the desired goals.

—TRAUGOTT ROHNER, Associate Professor of Music Education, Northwestern University School of Music, Evanston, Ill.; member of music faculty, Evanston Township High School and Evanston District 65 Elementary Schools and Junior High School; founder, editor and publisher of "The Instrumentalist."

The present six divisions.



The suggested nine divisions.





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State Presidents National Assembly, March 19-20, 1958

THE 1958 meeting in Los Angeles will mark the second time the MENC has met on the West Coast—in 1940 the Conference met in Los Angeles where a memorable meeting was experienced by all who attended. The Board of Directors of the MENC and the Chairmen and members of the Music in American Life Commissions and Committees are announcing a program for the entire Festival Week which has been planned and prepared to give a maximum of inspiration and professional assistance to all music educators in all areas and levels of the profession.



Some Program Features. "The Bartered Bride" opera by Frantisek Smetana—Special presentation in honor of MENC members with the compliments of the Guild Opera Co., Inc. of Southern California in cooperation with Los Angeles Philharmonic Orchestra; Los Angeles Night, to be presented by the Los Angeles Public Schools; Festival Band, Orchestra and Chorus Concert, organized by the Southern Section of the California Music Educators Association, Southern California Band and Orchestra Association, Southern California Vocal Association, in cooperation with MENC auxiliary NIMAC; "Requiem" by Berlioz, presented by the Bureau of Music, Los Angeles; Bach Festival; Special Session on Music in Film Making, presented by Hollywood studios; Special Session featuring contemporary music and participation of contemporary composers; General Session under the auspices of the College Band Directors National Association; Western Division Junior College Chorus; Special Concert for Youth, to be presented with the compliments of the Los Angeles Philharmonic Orchestra.

In addition to the programs mentioned in the foregoing paragraph, there will be an Opera Workshop-Performance by the University of California at Los Angeles; concerts by Trojan Band, University of Southern California, Los Angeles; Burlingame, California, High School String Orchestra; White Pine County High School Band, Ely, Nevada; Brigham Young University Band, Provo, Utah; Klamath Falls High School A Cappella Choir, Klamath Falls, Oregon; Occidental College Choir, Los Angeles, California; West High School Orchestra, Phoenix, Arizona; Artesia Junior High School Chorus, Artesia, New Mexico; A Cappella Choir, Borger, Texas; University of New Mexico Modern Choir and Symphonic Dance Band; High School Band, Columbus, Georgia; Salem Junior Symphony, Salem, Oregon; All-City Junior High School Orchestra, Long Beach, California; Elementary Chorus, Los Angeles; Elementary School String Quartet, North Hollywood, California; Elementary Orchestra, Compton, California; University of California Symphony Orchestra and Men's Glee Club, Berkeley; A Cappella Choir, College of

the Pacific, Stockton, California; Anchorage, Alaska, High School Band; San Jose (California) State College Symphony Orchestra; Symphonic-Wind Ensemble, String Orchestra and Chamber Choir, San Francisco State College; Madrigal Singers, Point Loma High School, San Diego, California; Trojan Graduate Quartet, University of Southern California, Los Angeles; Woodwind Quintet, University of Illinois, Urbana.

Music in Elementary Education Workshops are again being featured on the 1958 program. The Workshops are planned especially for the classroom teachers in the City of Los Angeles, in Los Angeles County and in the other counties in Southern California. Outstanding leaders in the field of elementary education will be in charge of the Workshops, which will also be of considerable interest to music specialists, as well as to classroom teachers whose responsibilities include the teaching of music in the elementary schools. Administrators in the Los Angeles area are particularly interested in the initiative which MENC is taking in the organization of these meetings.

Workshop Schedule: Friday, March 21, 3:30 p.m.—Three simultaneous Workshops; Saturday, March 22, 8:30 a.m.—Three simultaneous Workshops.



Music in American Life Commissions and Standing Committees are responsible for the discussions, demonstrations and clinics. Many of the music organizations appearing in concert will also participate as demonstration, clinic or workshop groups, the multiple use of these groups being in accordance with the Guiding Principles on which the MENC collaborated with the Music Activities Committee of the North Central Association of Colleges and Secondary Schools and the National Association of Secondary School Principals.

Music Industry Exposition will be under the auspices of the Music Industry Council, MENC auxiliary. This will be the first time that many music educators, who will also be attending their first National Conference meeting, will have an opportunity to see the unusual exposition of music literature, instruments, audio-visual and many other materials of interest and value to the music education field. The exhibits will be on display in the center of the convention headquarters, the Biltmore Hotel. Music educators are well advised to arrange their schedules at the opening of the convention to permit ample time for several visits to the Music Industry Council Exposition.

MENC Headquarters will be in the Biltmore Hotel. Meetings will also be held in the Statler Hotel, Philharmonic and Shrine Auditoriums.

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Tenth Anniversary



Tenth Annual Pennsylvania Collegiate Bandmasters Festival Band

TEN YEARS of progress were marked by the Pennsylvania Collegiate Bandmasters Association Festival, held on the campus of Indiana State Teachers College last spring. The PCBA has grown from an original membership of seventeen in 1947 to forty-two collegiate institutions in 1957.

The PCBA, an affiliate of the College Band Directors National Association and the Pennsylvania Music Educators Association, has helped to develop and sustain state-wide interest in band music and improvement of bands and band music through clinics, festivals, and other activities. This program has been achieved through a combination of the purposes of the PCBA, CBDNA and PMEA, and has resulted in integration of better band music, outstanding guest conductors, and improved player personnel. "Each collegiate festival," said a participant "has seemed to improve on the previous year since the organization's conception ten years ago."

Allen W. Flock, past president of PCBA and Collegiate Representative to Executive Council of PMEA states: "This

progress is a tribute to the influx of well-trained instrumentalists graduating from our high schools and matriculating into Pennsylvania colleges and universities. Truly, the college band is 'a serious and distinctive medium of musical expression . . . of vital service to its members, its institutions, and its arts.'

Pennsylvania College Bandmasters Association Festivals 1947-1957

| HOST | GUEST CONDUCTOR | PRESIDENT |
|-----------------------------------|-------------------|------------------|
| Lock Haven State Teachers College | Erik Leidzen | None |
| Indiana State Teachers College | Morton Gould | Valgene Routch |
| Carnegie Institute of Technology | Mark Hinsley | Valgene Routch |
| Lehigh University | William Revelli | William Schaefer |
| Pennsylvania State University | William Revelli | William Schaefer |
| Franklin and Marshall College | Leonard Smith | James Dunlop |
| Bucknell University | Erik Leidzen | John Peifer, Jr. |
| Westminster College | Frederick Fennell | Allen W. Flock |
| Mansfield State Teachers College | Lee Chrisman | Donald Cameron |
| Indiana State Teachers College | Mark Hinsley | Bertram Francis |

The Picture on the Cover

THE MENC LEADERSHIP MEETING held at the MENC headquarters in the NEA Education Center, Washington, D.C., October 11-14, 1957, was unquestionably a history-making event. The report, which will be of vital interest to every music educator, will be published in the next issue of the JOURNAL. The sessions were held in the NEA Board Room, where the picture on the cover was made. It is significant that the group includes the full personnel of the MENC National Board of Directors and the heads of all MENC operating units at the national and division levels—100% participation. In the picture, beginning at your left:

Seated

Aleen Watrous, president, Southwestern Division, 1957-59.
 Earl E. Beach, president, Southern Division, 1957-59; member-at-large, 1956-60.
 A. Verne Wilson, president, Northwest Division, 1957-59.
 William R. Sur, president, North Central Division, 1957-59.
 Robert A. Choate, national first vice-president, 1956-58; chairman, State Presidents National Assembly, 1958.
 William B. McBride, national president, 1956-58.
 Gladys Tipton, national second vice-president, 1956-58.
 W. H. Beckmeyer, president, North Central Division, 1955-57.
 Polly Gibbs, president, Southern Division, 1955-57.
 Robert W. Milton, president, Southwestern Division, 1955-57.
 O. M. Hartsell, president, Northwest Division, 1955-57.

Standing

Gene Morlan, MENC assistant executive secretary.
 George A. Christopher, president, National Interscholastic Music Activities Commission, 1956-58.
 Lynn L. Sams, president, Music Industry Council, 1956-58.
 Frederick Fennell, president, College Band Directors National Association, 1957-59.
 Frank Lidral, chairman, National Association of College Wind and Percussion Instructors, 1957-59.
 Gerald Whitney, member-at-large, 1956-58.
 Mary R. Tolbert, member-at-large, 1954-58.
 Wayne S. Hertz, member-at-large, 1956-60.
 Sadie M. Rafferty, member-at-large, 1956-58.
 Fred Ohlendorf, member-at-large, 1956-60.
 Theodore F. Normann, chairman, Music Education Research Council.
 Karl D. Ernst, chairman, Music Educators Journal Editorial Board.
 C. V. Buttelman, MENC executive secretary emeritus.
 Allen P. Britton, chairman, Journal of Research in Music Education Editorial Committee.
 Richard C. Berg, president, Eastern Division, 1955-57.
 Alex H. Zimmerman, president, Western Division, 1955-57.
 Vanett Lawler, MENC executive secretary.
 Roy E. Freeburg, president, Western Division, 1957-59.
 William O. Roberts, president, Eastern Division, 1957-59.

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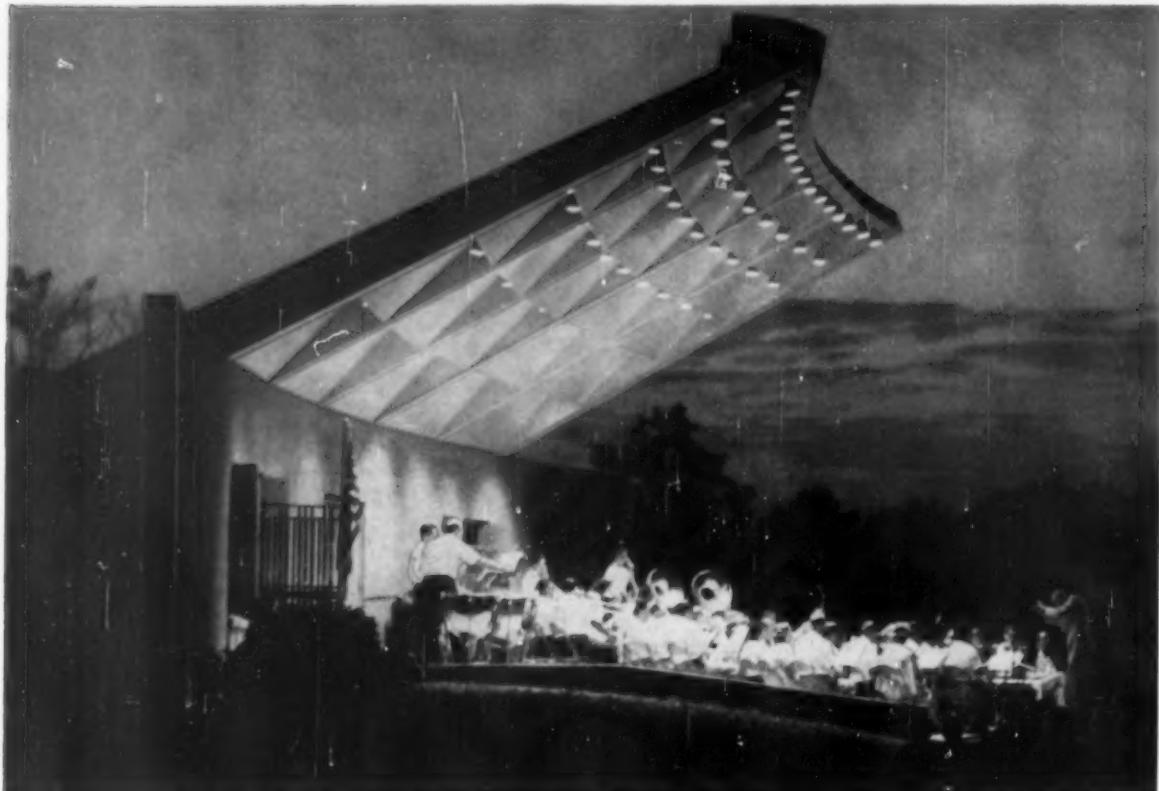


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Valley Stream, New York, Is Proud of Its New Band Shell on the Fourteen-Acre Village Green

"THE 'OLD FASHIONED' or 'old time' summer band concert given on the village green is being revived throughout America, and we in Valley Stream are proud to be among this group," writes John M. Smith, District Coordinator of Music, Valley Stream, New York. "I believe the picture and story will interest boards of education and town officials throughout America and that many will be encouraged to establish similar community projects. The article and photograph, supplied by Kennedy Associates, 178 Sunrise Highway, Rockville Centre, New York, will appear in several architectural magazines throughout America."

Weekly attendance of 4,000 to 5,000 residents at the Tuesday summer (free admission) concerts of the Community Band has assured Valley Stream, New York, officials that inclusion of a bandstand in plans for the fourteen-acre Village Green was indeed warranted. The fame of the unique bandstand has spread more than half way around the world. Percy B. Sprague, village superintendent of public works, has received requests for details of the structure from municipal engineers and music directors from all parts of the country and abroad, the latest being from J. Yeaman, city engineer of Katoomba, New South Wales, Australia.

When the bandstand was first proposed several years ago, Mr. Smith, in conjunction with Frederic P. Wiedersum Associates, architects, made an intensive study of bandstands in use throughout the country. Ruling out the usual concrete shell type as too expensive and acoustically less satisfactory, they developed an entirely new design—a simple brick wall, built in a wide arc, with

a cantilevered roof over the band tiers to direct the music out into the audience. A low brick building attached to the rear of the center wall provides space for a large electric concert organ, equipment and storage.

The organ itself is portable and easily rolled through a central doorway onto the top tier of the bandstand. Two large portable tone chambers, each with sixteen speakers, are located within the building. When the organ is in operation these are moved directly behind the two shuttered window openings to direct the music outward. The organ is used for introductory music and in leading group singing between band members. The sixty-five piece band, whose musicians find the modern bandstand design provides a more comfortable exposure to summer breezes and gives a real "outdoor" feeling, renders an hour-long program each Tuesday evening.

The bandstand has also served for interdenominational Easter Dawn Services by local churches and for religious services following the annual Sunday school and Memorial Day parades. Under the program cosponsored by the Village Board and the Board of Education, it is hoped to include community lectures, a community chorus and orchestra, and spring concerts by the musical groups of the four Valley Stream high schools.

Nearly 40,000 people attended the eight concerts last year. There are bleacher seats for more than 1,000, space between the bandstand and the bleachers for up to 3,000 who bring their own chairs, and unlimited area to the sides and behind the bleachers for others who care to recline on the cushiony turf, or to stand.

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Collegiate newsletter



State Teachers College, Lowell, Massachusetts, Chapter No. 201

HERE STUDENT MEMBERS OF
THE MENC MEET EACH OTHER
AND GREET THEIR FUTURE
PROFESSIONAL COLLEAGUES

State Teachers College (Lowell, Massachusetts) Student Chapter No. 201 is proud of the fact that it has almost one-hundred percent membership of music education majors. The group is quite active, has regular monthly meetings, and participates in the state and national MENC conferences. The chapter sponsors two big productions each year—a variety show entitled "Bops-Pops" to raise funds for loans and to help send performing groups on tours, and an operetta in conjunction with the Drama Club. In the last three years, the students have performed in "Iolanthe," "Ruddigore," and "Brigadoon," all directed by Jack Carton, a 1955 MENC student member who is now music supervisor in Ayer, Massachusetts. The faculty sponsor of Chapter No. 201 is Domenic R. Procopio.

Mansfield State Teachers College (Mansfield, Pennsylvania) Student Chapter No. 162 has supplied a summary of 1956-1957 activities which merits review in the *Collegiate Newsletter*.

Students started in September with a Homecoming Day float, a membership drive (100 percent membership in the Junior class),

and an initial meeting where club officers introduced students to all members of the music faculty. The chapter established the idea of a brief group singing session at each monthly meeting, conducted by a senior music student. At a featured faculty recital in October, students heard performances by Benjamin Husted, Florence Borkey, Leo Sowerby, and Arnold Bax.

The chapter has a large record library, accumulated over three years, for the use of students and faculty, and in addition has purchased fifty community song books for chapter use. At Christmas-time, the chapter assisted the college by donating money for outdoor tree lights.

Ninety-eight percent of the senior members attended the PMEA convention in Harrisburg. Among the interesting panels and lectures members enjoyed was a student panel in January on "Observation and Student Teaching," conducted by representatives from music departments of elementary and secondary schools and colleges.

In February, Georgia Standing, voice instructor, talked on "Using Singing Methods in Speaking," and in March, Vincent



Mansfield State Teachers College, Mansfield, Pennsylvania, Chapter No. 162

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Eastern Illinois State College, Charleston, Chapter No. 160

Jones of New York University spoke on "Music in General Education," with heads of departments and deans of colleges as special guests at the meeting. Students were also interested in a talk given in April by Jack Wilcox, former Radio City Music Hall Glee Club member and now supervisor of student teachers and voice instructor, on various phases of music in show business. That same month students sponsored a weekend with a showing of "Rhapsody," followed by a "jam session" and college sing.

The chapter finished the busy school year with their annual off-campus picnic for members, faculty, and their respective families. Helen I. Henry is chapter sponsor.

Baker University (Baldwin, Kansas) Student Chapter No. 464 had an interesting and profitable program in 1956-1957. The year's activities were varied enough to include as many different aspects of the music education program as possible. In October, the chapter undertook an instrument repair project supervised by a specialist in the field, and in the spring they spent an entire evening doing actual instrument repair work. Several members attended the KMEA convention in November, and in December they started a materials collection project to which music publishers sent samples to be added to the collection. Members also assisted in the university opera and gave a banquet honoring the cast. During the year, Milford Crabb, music director of the Kansas City, Kansas, public schools, spoke to the group, giving many practical and valuable ideas on music education in a large school system. The chapter is proud of the year's progress and looks forward to a larger and even more efficient MENC chapter in the 1957-1958 college year. Chapter sponsor in 1956-1957 was Edwin L. Foot, Jr.

Eastern Illinois State College (Charleston) Student Chapter No. 160 spent a great part of the 1956-1957 school year in organizing a new type of program. They began the year with a successful party for new members. Among the chapter's many activities were monthly meetings with special attractions planned by a

program committee: A panel discussion on "What Is MENC?"; a meeting on community singing and one on "What the Music Teacher Should Know about Song Leading"; a talk by the head of the local placement bureau on opportunities for music teachers; a talk by a former music teacher giving guidance suggestions for the first year of teaching. At Christmas the chapter sponsored a Christmas party—the high light of the year—for all the music organizations on the campus, with entertainment provided by chapter members and faculty. The chapter also inaugurated coffee hours following senior recitals where members took turns baking cookies. In February, twenty members attended the Illinois Music Educators Association convention in Springfield. The chapter has an enrollment of fifty-three members with Maurice Allard as sponsor. Alice Jayne Morris is president.



Kansas State Teachers College (Emporia) Student Chapter No. 199 sent a picture to the Journal, showing their officers. They are (left to right): Mary Alice Raitor, secretary; Martha Munning, president; Norma Moreniger, vice-president; and John Fluke, chapter sponsor. (Picture above.)



State College of Washington, Pullman, Chapter No. 85

State College of Washington (Pullman) Student Chapter No. 85 elected officers for the school year. Chapter president is David Arend; secretary, Linda Mathewson. Betty Lou Toth is editor, and Nancy Webster is in charge of the Bulletin Board. These officers made plans for the 1957-1958 season at a luncheon meeting. The chapter has eighteen members and their adviser is Amanda Just. Kemble Stout, chairman of the Department of Music, posed with the students for their chapter picture, since Miss Just could not be present.

National Student Membership Counselors

President William B. McBride has announced that appointments as national co-counselors of Student Members Chapters and student membership activities have been accepted by Harriet Nordholm, University of Miami School of Music, Miami, Florida, and Wiley L. Housewright, Florida State University School of Music, Tallahassee. Former national counselor was Clifton A. Burmeister, Northwestern University, Evanston, Illinois.

MENC Division Counselors will be announced in the near future.

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Beginning the Second Fifty

THESE DIVISION BOARD GROUPS, photographed at the 1957 conventions, which climaxed the MENC Golden Anniversary Observance, include retiring and newly elected Division officers, as well as national officers, state presidents and other leaders. Here, indeed, was marked the beginning of the second half-century for the Music Educators National Conference—when the past, present and future of the professional organization of music education were joined. The Journal salutes these 1907-2007 pioneers!

Western

At Pasadena, California. Seated, left to right: Mrs. Ralph E. Rush; Ralph E. Rush, past-president MENC 1952-54; Mrs. Charles M. Dennis; Charles M. Dennis, past president MENC 1948-50; Herman Trutner, Jr., Western's first president—1929-31; Mrs. Alex H. Zimmerman; Alex H. Zimmerman, president MENC Western Division 1955-57, first vice-president 1957-59; Roy E. Freeburg, Western second vice-president 1955-57 and president 1957-59; Mrs. Herman Trutner; John C. Kendl, MENC past-president 1944-46; Lilla Belle Pitts, MENC past president 1942-44.

Standing, left to right: Ronald W. Cook, California MEA second vice-president 1955-57 and NIMAC Western Division chairman 1957-59; Amy Grau Miller, Western past-president 1947-49; Carroll A. Rinehart, president Arizona Music Educators Association; Harold Youngberg, president California MEA 1955-57; Gene Jorgensen, Western Board member-at-large 1953-57; Ethel Thompson, representing NEA; Ernest R. Farmer, Director Music Industry Council; Marjorie Dickinson, president Nevada MEA; Max Dalby, president Utah MEA; Robert Holmes, Western second vice-president 1957-59; Fred Ohlendorf, member-at-large National Board of Directors; George Kyme, NIMAC chairman 1955-57; Ralph Hess, Western past-president 1951-53.

Not in picture: George F. Barr, Western first vice-president 1955-57; Harold T. Higa, president Hawaii MEA; Lynn Fitzgerald, member-at-large, Western Board 1955-57.

First place is given to our 1958 hosts and the next to their Northwest neighbors who will join with the Western in welcoming fellow music educators to Los Angeles next March.

Northwest

At Boise, Idaho. Seated, left to right: William B. McBride, MENC president; Elwyn S. Schwartz, Northwest second vice-president and NIMAC chairman 1957-59; A. Verne Wilson, Northwest president 1957-59; O. M. Hartsell, Northwest president 1955-57; A. Bert Christianson, first vice-president 1955-57 and 1957-59; Henry J. Von der Heide, second vice-president and NIMAC chairman 1955-57; Wayne S. Hertz, member-at-large MENC National Board.

Standing, left to right: George D. Lewis, organizing chairman All-Northwest Festival Chorus; John H. Stehn, Northwest Board member-at-large 1953-57; Vanett Lawler, executive secretary; Thelma J. Heaton, Northwest Board member-at-large 1953-57; A. L. Samuelson, president Wyoming Music Educators Association; Max Risinger, president Oregon MEA; William T. Herbst, president Washington MEA; Richard R. Smith, president Idaho MEA and organizing chairman of All-Northwest Festival Orchestra; Carroll Cambern, Music Industry Council.

Not in picture: Lloyd Oakland, president Montana MEA; Blaine D. Coolbaugh, organizing chairman of All-Northwest Festival Band.

Southwestern

At Denver, Colorado. Left to right: Katherine Jackson, Director Music Industry Council; Nelson G. Patrick, president Texas Music Educators Association; Helen Hatter, former MENC staff member; J. Raymond Brandon, Arkansas state editor, representing AMEA president R. B. Watson; William B. McBride, MENC president; E. E. Mohr, first vice-president Southwestern Division 1955-57; Robert W. Milton, Southwestern president 1955-57, first vice-president 1957-59; Vanett Lawler; Ida Creekmore, president Oklahoma MEA; Marvin L. Wadley, president New Mexico MEA; Gerald Whitney, past-president of Southwestern Division 1951-53, and member of MENC Executive Committee; Geraldine Ivie, MENC staff member; Benjamin V. Grasso, vice-president Music Industry Council.

Not in picture: Aleen Watrous, Southwestern president 1957-59; Robert E. Fielder, member-at-large of the Southwestern Board 1955-57; John T. Roberts, president Colorado MEA and Southwestern second vice-president 1957-59; Don Bailey, president Kansas MEA; M. D. Johnson, president Missouri MEA; R. B. Watson, president Arkansas MEA; Milford Crabb, NIMAC Southwestern chairman 1955-57. (The great storms which submerged the Southwest delayed the arrival of several; kept some from arriving at all.)

Eastern

At Atlantic City, New Jersey. Seated, from left around the table: William O. Roberts, president Pennsylvania Music Educators Association and Eastern Division president 1957-59; Vanett Lawler, MENC executive secretary; Gladys Tipton, MENC second vice-president; William B. McBride, MENC president; Mary M. Hunter, Eastern first vice-president 1955-57; Frances M. Andrews, Eastern second vice-president 1955-57; William R. Fisher, past-president Massachusetts MEA; K. Elizabeth Ingalls, Eastern Board member-at-large 1953-57; George A. Christopher, president of NIMAC; Harold M. Henderson, president New York State School Music Association.

Standing, also clockwise from left: Gene Morlan, MENC assistant executive secretary; Bernard E. Williams, past-president New Hampshire MEA; David R. Kozinski, president Delaware MEA; Edward A. Michael, former MENC staff member; Paul



D. Gable, first vice-president District of Columbia MEA; Agnes B. Gordown, president Dept. of Music of New Jersey Education Association; Blanche F. Bowlsbey, president Maryland MEA; Richard C. Berg, MENC Eastern president 1955-57, first vice-president 1957-59; Elmer M. Hints, Eastern Board member-at-large 1953-57; Robert L. Lenox, past-president Connecticut MEA; Geraldine Ivie, MENC staff member; Ruth Hughes, MENC administrative assistant.

Not in picture: Hendrick Essers, president District of Columbia MEA; M. Elizabeth Canavan, president Maine MEA; Townley S. Bowser, president Rhode Island MEA; Leslie R. Saunders, NIMAC Eastern Division Board chairman; Garth Kleckner, Jessie F. Davis, Willard B. Green, chairmen, respectively of NIMAC Eastern Division Orchestra, Choral and Band Activities.

North Central

At Omaha, Nebraska. Standing at the rear, left to right: Roger O. Hornig, second vice-president 1957-59 and NIMAC North Central chairman; William R. Sur, president 1957-59 of MENC North Central Division; Harriet Nordholm, first vice-president 1955-57; W. H. Beckmeyer, president 1955-57, first vice-president 1957-59; Dorothy G. Kelley, second vice-president 1955-57.

Seated in front of table, beginning in foreground: Richard L. Schilling, president Ohio Music Education Association; Mary R. Tolbert, member MENC Executive Committee; G. Richard Hess, secretary-treasurer Music Industry Council; Esther S. Duncan, president Illinois MEA; C. P. Woodruff, principal Elkhart, Indiana High School, guest; Flo A. Caniff, president Indiana MEA; Homer C. LaGassey, president Michigan MEA; Paul S. Ivory, past-president Minnesota MEA; Hugh F. Gibbons, president Minnesota MEA.

Seated back of table beginning at far end: F. E. Mortiboy, North Central Board member-at-large 1953-57; Ivan C. Caldwell, past-president Nebraska MEA, representing NMEA; president Russell C. Cummings; Lorraine E. Watters, president Iowa MEA; Harvey Waugh, North Central Board member-at-large 1953-57; Maynard Anderson, president South Dakota MEA; Merwyn A. Green, president North Dakota MEA; Sadie M. Rafferty, member MENC National Board of Directors; Otto F. Huettner, president Wisconsin School Music Association.



Southern

At Miami, Florida. Around table clockwise: Thomas C. Collins, organizing chairman 1957 All-Southern MENC Student Members' Chorus; Earl E. Beach, president 1957-59 of the MENC Southern Division, member-at-large of the National Board 1956-60. Continuing on the National Board in the capacity of Division president, Lurey C. Krumwiede, past president Virginia MEA; Frances Deen, president Florida MEA; Charles T. Gary, president Tennessee MEA; Ann McClure, co-chairman 1957 Miami Convention Committee; Ruth Hughes, administrative assistant MENC; Gene Morlan, assistant executive secretary MENC; Polly Gibbs, president MENC Southern Division, first vice-president 1957-59; Howard F. Brown, second vice-president 1955-57; William B. McBride, MENC president; Polly Smith Moore, past-president Georgia MEA; Arnold E. Hoffman, Southern Board member-at-large 1953-57; Mrs. E. T. Gavin, past-president South Carolina MEA; O. M. Hartsell, member of MENC Executive Committee, past president Northwest Division; Col. Carleton K. Butler, president Alabama MEA; John Davis, past-president Louisiana MEA; Robert G. Fick, past-president Mississippi MEA.

Not in picture: Wiley Housewright, Southern first vice-president 1955-57, member MENC Executive Committee 1956-58; George P. Hicks, past-president Kentucky MEA; Harold S. Orendorff, past president West Virginia MEA.

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On Winning Enemies to Music

PERHAPS there is no other course in music which has traditionally allowed so much individual freedom in its teaching approach than music appreciation or, if you prefer, music literature for the lay student. This freedom, in itself a necessity for the best results, has led to a long and accepted practice of amateurism. We shudder to think of the great disservice to the lay student and the irreparable harm to the music profession in general in such a teaching approach.

A situation commonplace to most of us, at one time or another in the past, has seen the subject of music appreciation treated as if it were a necessary evil (which it possibly was) either by the administration, the teacher, or possibly both. Even today the term "music appreciation" has in some instances such a stigma attached to it that many schools have purposely avoided its use as a course title in favor of another name usually less descriptive.

Trends in recent years have disclosed a healthy new awareness and concern by the musician for his consumer, the listener. This would be substantiated, if in no other way, by the appearance lately of a wealth of new textbooks—some quite excellent—aimed specifically in the direction of the layman. If at one time the teacher had a choice of only a few books, none of them completely satisfactory, he today has a choice of several fine books and may even be able to make an adequate selection on the basis of his own personality and individual manner of presentation, teaching needs, grade and class level.

+

However, these positive implications are not the immediate concern of this writer. Even though today many long accepted ideas in teaching music appreciation—accepted mostly because of a lack of organized thought and study behind them—are now considered archaic and for the

In a letter to the editor, Mr. Gould stated that work in radio and before the public has given him a knowledge of and special interest in public taste (or lack of it), and the layman's problems regarding good music. Mr. Gould heads the music literature program at the University of Wichita, Wichita, Kans., is also an instructor of trombone, and for eight years has served as principal trombone with the Wichita Symphony. During World War II, he played in the U.S. Army Band in Washington, D.C., was a radio musician for three years, and an actor before and after World War II.

most part have been discarded, one may still find, on occasion, those whose teaching reflects a desire to cling to some of them. Being, at the same time, musical amateurs they may feel the need for professional validation of these antiquated principles long held dear. Therefore, with all necessary humility, I have made an attempt to remedy this situation. The following group of tongue-in-cheek pseudo-rules has been set up to guide those who, for all practical purposes, appear intent upon "winning enemies to music." Teachers who have made conscientious attempts to win over the lay student to a genuine appreciation and deeper understanding of music may or may not be amused by these rules. In any case the implications of some of them should at least ring a familiar note or two.

1. Music appreciation is no doubt the least important course you offer. If you are an administrator or head of a music department select your teacher/s for the course on either of these perfectly legitimate bases: (a) Let some outside person not on the staff but who has plenty of time on his hands and who "just loves music" come in and teach the course on a part-time basis. You can usually get this person with a minimum of cost involved, anyway. (b) Make sure that whomever you select is of the "arty" sophisticated school. Especially, make it a point that, if it be a man, he have very definite effeminate traits. The students appreciate this because they may be inclined to feel that this makes him a more authentic musician.

2. Take a very positive "positive" attitude from the beginning. The students are going to listen to good music or else—"Even if I have to cram it down their throats."

3. Don't bother to use a textbook. After all, this is to be a real "aesthetic experience" and any academic requirements might sour the students on music. The element of surprise is always preferable to any kind of course organization, and besides, the student can then assume that you know more about the subject than any textbook writer anyway.

4. If you do use a textbook, don't let the scholastic level of your class influence your selection of it. Students are always awed by what is next to impossible for them to comprehend. In any case, the book written for the Ivy League student is to be preferred. Needless to say, this splendid idea also works at the other extreme.

5. Try to read abstract meanings or program content into every example of music performed—particularly all types

of absolute music. Help to create beautiful "mental pictures." This is very helpful to the student, who will be forever indebted to you for it.

6. Let your class realize from the beginning that you consider jazz to be "trash" (or related opinion) and that you will have nothing to do with it.

7. Don't ever use a live performance in class or suggest recital attendance. Seeing a performer in action is annoying and it distracts from the esthetic enjoyment of the music. Too, these performers are usually "just amateurs" and the lay student is the first to recognize this.

8. Don't ever let the students participate by way of class discussion, singing, playing an instrument, etc. After all, they don't know anything about music and this does waste valuable time.

9. If there is a simple way of putting over a point do it the hard way, i.e., if you can say *smooth* or even *legato*, say *sostenuto e cantabile* instead. This is bound to impress the students.

10. Allow your own particular interests in music to hold full sway. If, for instance, you have a special knowledge of Renaissance music don't be unnecessarily modest in disclosing this fact. Spend the bulk of your time, perhaps, on a concentrated study of the madrigal.

11. Musical snobbery is a useful asset. Don't ever be guilty of playing something anyone in the class may have heard before. Belabor the point that there is no musical value in anything which has ever attained the slightest degree of popularity. Or, if you prefer, play nothing but the most obvious hackneyed "warhorses." It stands to reason that if they're the most played works they must be the best.

12. Finally, give every member of the class an "A" regardless of achievement. This proves to both the student and the administration something they have long suspected—that all music courses are a "snap" and that music students have it "easier than anybody."

13. The logical alternative to No. 12 is to flunk at least three-fourths of the class. This, in retrospect, proves to the student something he was certain of when he enrolled for the class—that it would all prove to be a waste of time and that he had no business taking a music course anyway. Consequently, the important objective has been achieved—a new crop of enemies to music has been produced.

J. F. GOULD, *assistant professor, School of Music, University of Wichita, Wichita, Kans.*



Better Music for Orchestra

ONE of the most important decisions facing the director of a school orchestra (or any other musical ensemble) during the course of the school year are those concerned with the choice of music. More than any other consideration, the music played will determine the basic soundness and effectiveness of the music program.

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semble playing, promotion of school, fostering of school and/or public support of the music program, fun for the students involved, and many others. Each of these is a very desirable adjunct to a good program.

The fact that there can be so many worthwhile facets to the music program makes it unique and requires the director to strive diligently to incorporate all of them in his work. But unless music of high quality is the means to these worthy ends, the program cannot succeed in its chief responsibility—to create musical and artistic sensitivity in the students and thereby, also in the school and community. This is an obvious, logical, and often ignored truth. Many of the aforementioned values may be had also in other areas of student endeavor, but music alone can beget improved musical taste, and thereby open the way to greater spiritual pleasures during this era when the chief academic emphasis is often on the "more practical" phases of learning.

It might be noted here that for several reasons orchestras and vocal groups have an advantage over bands in the matter of using better quality music and a greater quantity of music from which to choose. Numerous professional orchestral and vocal ensembles are engaged in maintaining a tradition of musical excellence both in performance and caliber of music used—a freedom from the "musical utility" concept which has bands serving several diverse, and often opposing, purposes. All this merely means that it will take time, perseverance and ingenuity on the part of band directors to guide to completion the transition from the original form and function of the band to a "concert" ensemble capable of using a repertoire of fine music.

One might wonder then that, if establishing a program based on teaching real musical values is logical and necessary, why all school music programs are not so established. It certainly is not because there is any real disagreement as to what constitutes good music. Beyond the limits of differing personal preference, there are vast quantities of musical composition which time and general agreement have proven valid. Why then is there such a market for music of another sort?

+

Undoubtedly the chief fault, whatever the underlying reasons, lies with the director. The instances are rare, let us hope, where the director himself lacks a knowledge and love of good music. However, the various details of promotion and administration, the pressures of maintaining interest (vital to volunteer courses), lack of sympathetic support by administrative superiors who are satisfied with the cultural environment of which they are a product, and above all, neglect of keeping in touch with the various sources (live or recorded) of good music, good performance, and musical progress in general—these and many other reasons—may cause the teacher to lose sight of those idealistic goals to which he aspired before he began teaching.

The key to the problem is an uncompromising faith in the value of fine music to the student and the community, and the integrity to hold to these convictions. Of

course, the road of progress in teaching, as in any area, is more difficult than the road of apathy, but the results make the extra effort worthwhile. And of the various approaches to a program of good music, the direct, unequivocal method is the surest and best. A degree of patience is certainly necessary, but the goal is more easily kept in sight by moving straight toward it. The way of extreme gradualism is littered with the remains of those who moved so slowly that they lost sight of the objective.

The challenge, then, is to the director. Consider: Shall your program produce a generation of citizens incapable of a response to spiritual and esthetic stimuli, who will demand the same for their children, or will it produce a generation who will be your strong supporters for a continually improving program of worthwhile music? It is up to you!

—JOHN W. STEWART, chairman, Orchestra Division, LMEA, and director, Instrumental Music Department, Terrebonne High School, Houma, La.



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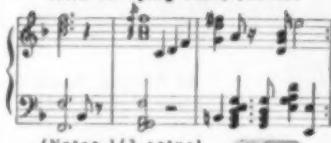
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is well, useful and has economic security. We have our choice, for life is what we make it.

In the 1880's we were told that the average life span was forty-two years and less than that for those who went on the stage—thirty-eight. Since that decade the life span has nearly doubled. This great improvement in geriatrics has been the result of many contributing factors such as increased skills in medicology, a better understanding and increased use of organic foods, advances in the science of living and thinking through biochemistry, physics, electronics, and a better use of our increased leisure time.

This extension of the life span has of course resulted in a great increase in our senior population. There are approximately eleven million persons in the United States who are sixty-five or older.

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To qualify for an abundant life in retirement, people need an understanding of the physical, psychological, financial, social and spiritual aspects of aging. These aspects are interrelated and interdependent.

Old age is an endorsement of good behavior, for wrong living is no guarantee of longevity.

Waning physical resources should prompt us to treat our bodies with an ever-increasing consideration and care, guarding against falls of any kind, eating less, and exercising daily, with a scientific understanding and due regard for the load upon the heart. We should refrain from being seated too long. The rocking chair is a friend of the mortician! Keep on your feet and walk more.

If ever you get "heavy on the hoof," match a tune to fit the rhythm of your walk; sing, hum or whistle a militant melody or hymn like "Onward, Christian Soldiers," and note the change in your walk. For a spring or lilt in your walk, try "The Campbells Are Coming." Psychological states have a lot to do not only with our walk but with our very health and life.

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In anticipation of retirement, we should put our financial house in order and get out of debt. The Mayo Brothers affirmed that financial cares and worries shorten the life span. Every mature person should make a will irrespective of age, health or retirement. The witness to a will need not know its contents. Better consult an attorney if property is involved or the estate is large. We should use a will as a means of disposing of articles of sentimental value to minimize subsequent controversy. Sign nothing during illness or under duress.

In aging, our social tastes and desires change. Children, whom we have loved through the years, now are difficult to tolerate. The gap in years is too great.

We live through our children, but we cannot live their lives. We also learn that in-laws may live with us, but we cannot and should not live with them.

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What is poise? Is it not physical, mental and spiritual ease? It is to be in perfect balance and control. The tight-rope walker or performer has equipoise. Pains and aches may rob us of our physical ease. Failing an examination, being the victim of slander may deprive us of our mental ease. As for our spiritual ease, that comes to us every Sabbath in sermons from the pulpits of our various churches. "He that ruleth his own spirit is greater than he that taketh a city." We have not only chronological, physiological and psychological ages, but a spiritual age as well.

Freedom from schedules, reports and compulsions enables us to make more abundant our life in retirement: through travel, writing and service. People who travel know. Writing affords many opportunities, but service is the most rewarding. The Rotarians have for their motto: "Service above self." Someone has said, "The art that serves is the art that lives." How true this is, and it is equally true of people who serve.

The abundant life in retirement cannot be attained without a spiritual insight, for the real man is not material; he is spiritual. "Dust thou art, to dust returneth, Was not spoken of the soul."

After a well-spent life, could we not agree with William Cullen Bryant, "So live, that when thy summons comes to join the innumerable caravan which moves to that mysterious realm where each shall take his chamber in the silent halls of death, thou go not like the quarry slave at night, scoured to his dungeon, but sustained and soothed by an unfaltering trust, approach thy grave like one who wraps the drapery of his couch about him and lies down to pleasant dreams."

—ARTHUR G. WAHLBERG, professor emeritus, Fresno State College, Fresno, Calif.



Copyright Information

THE COPYRIGHT OFFICE of the Library of Congress has prepared what appears to be the best and most complete package of information regarding copyright laws and practices ever made available. Primarily designed for distribution to publishers, the packet includes much of value for all who are concerned with the purpose and regulations of copyright, so vital to composers, authors and users of original creations which the law protects for the originators and processors. In a later issue the MEJ will publish a review of "The Office Information Kit," for which the MENC office is indebted to Richard S. MacCarteney, Chief of the Reference Division of the Copyright Office. Publishers may secure the kit by addressing the Copyright Office, Library of Congress, Washington 25, D. C.

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Music Educators Journal

Motivating Interest in Music

A SIGNIFICANT ASPECT of the music education program is that concerned with the motivation of student interest in music groups and activities. Motivation is the impetus that emanates from *within* the individual, rather than from without. Thus, it is conceivable that any musical idea, need or inspired musical experience eliciting an emotional response may prompt action. Motivation of student interest in musical activities implies a pleasurable emotional experience, a desire, as it were, operating on the student's will and driving it to action.

Many of us recognize the need for motivation, and its nature and function. We know its implications and its operative importance in our work. How skillfully we utilize it, how artfully we manage it, will, of course, be directly proportional to the soundness and strength of our basic philosophy.

To deal with motivation effectively, we must first believe in ourselves as *professional* music educators. We must also believe in our students, in the mission of music and in the basic tenets of education. Then the motivation of interest in music becomes a relatively simple matter.

We have in music education itself a motivating agent which serves as a potent socializing force in drawing people together. It was Robert Ulrich of Harvard who said, "For in their emotions men are united." Music, as the language of the emotions, has that unifying effect of which Ulrich speaks. It is not only the quest for the sensation of the beautiful, but one of the means of searching for truth, beauty and quality.

If we are to instill in our music students the truth, beauty and quality of music, we must first think and act with spontaneity, genuine interest and enthusiasm for our chosen careers. Motivation is practically non-existent without interest and enthusiasm on the part of the educator himself.

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Listed below are some of the ideas utilized in motivating interest in music students:

1. The desire for praise is one of the most potent incentives found among music students. It goes without saying that music students enjoy to a greater extent the work for which they receive merited praise. The effects of praise are cumulative, and the student responds better to the pleasing stimulus.

2. Another means of motivation is to point out the connection between music and life experiences. The student should be made aware that school music objectives are closely allied with the development of his personality, character, worthwhile habits of recreation, health, happiness, and greater richness of daily living.

3. The nature of most school music activities is such the potential of interest lies in being a participant. The orchestra, chorus and band are elective, and interest in such activities is the attracting force. Students share the pleasure of belonging, fellowship, working and playing together.

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Many of us have devised some effective motivating devices of our own which are psychologically sound. Most plans for motivating interest in music employ many of the psychological principles to which we were exposed in college. These are some methods educators have used to develop interest and to maintain it at a high level:

1. Developing a performing group of such superior excellence that it will carry a prestige factor for its members. This seems to be natural for the group because of its high standards of performance.

2. Recognizing individual work through: (a) chair position, (b) solos and ensembles, (c) student progress charts, (d) student administrative staff, (e) student conductors.

3. Making possible many varied opportunities for public performance, thus capitalizing on youth's desire to perform in public: (a) participation in contests, (b) festivals and clinics, (c) small ensembles, (d) concert band ensembles.

4. Merit and service awards and academic credit for membership in musical organizations. This may be a rather anemic form of motivation. Most students participate in music to enjoy musical and social experiences, rather than to acquire grades, credits and awards.

5. Audio-visual experiences through: (a) recordings made by groups for playback purposes, (b) TV appearances, (c) radio appearances, (d) movies of groups, (e) still shots.

6. Effective recognition of the program through handbooks and announcements on bulletin boards.

¹Mursell and Glenn, *Psychology of School Music*.

²Hurlock, "The Psychology of Incentive," *Journal of Social Psychology*.

7. Expressing music through group activity in performances for civic, fraternal and religious organizations, exchange concerts and athletic events.

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In addition, music educators should continually strive to maintain harmony and purpose within the group. An efficiently managed organization permeated with a spirit of cooperative effort will supply motivation within itself.¹

A carefully planned and well-conducted rehearsal or class is of paramount importance. Students are quick to sense and resent weaknesses in structure of organization and management of people.

Furthermore, fairness, honesty, and sincerity in the music educator in dealing with problems serve as a form of motivation. A firm and fair discipline should be fostered. From a student's point of view, the most popular and best teachers are those who establish and maintain a firm discipline and a business-like atmosphere in the classroom.²

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In summary, we repeat that the philosophy and attitude of the music educator are the essences of motivation. Genuine motivation emanates from the music educator who inspires an ethical and professional attitude. Such professionalism inspires truth, beauty and quality in music and results in wholesome realities in the life of youth. Ours is a solemn and real responsibility to students. Let us then discharge it sincerely and with dignity befitting our field.

—DANIEL L. MARTINO, chairman, Music Education Department, Brigham Young University, Provo, Utah.



VALVES VALUES IN ADVERTISING, derived from a bit of musical spoofing, probably have no musicological implications. But even a stern music-conformist will not forego a small grin at these neat valve twists. This series of advertisements received an honorable mention award for Crane Co., Chicago, in the 1956 American Music Conference Advertising Awards Competition. The Buchen Company, Chicago advertising agency, prepared the series. The seventh annual competition, and the AMC citations for the most effective use of music as a theme in advertising of non-musical products or services, were reported in the June-July issue of this magazine.

CCTE ANNUAL MEETING. The MENC officially participated in the annual meeting of the Council on Cooperation in Teacher Education of the American Council on Education, held in Chicago, October 31-November 2, 1957. MENC representatives on this occasion were Clifton A. Burmeister, Chairman of MENC Commission VII, Music in Higher Education; Leo J. Dvorak, Chairman of the Committee on Education of the Music Teacher, Commission VII; and David Wilmot, Associate Chairman of Commission X in Charge of Certification. The subject of the meeting was "Desirable Qualities for the Certification of Teachers" Chairman: Francis Keppel, dean of the Graduate School of Education, Howard University.

MENC recently accepted membership in the Council on Cooperation in Teacher Education by unanimous vote of the Board of Directors of the MENC.

PIANOS FOR SCHOOLS. "How To Buy Pianos for Your School" is the title of a booklet published by the Story & Clark Piano Company, 28 East Jackson Boulevard, Chicago. In the preparation and distribution of this treatise, obviously designed to acquaint prospective buyers with the merits of the firm's product, Story & Clark have made a worthy contribution to the American piano industry as well as to the music education field.

Purchasers of equipment for school or home use are becoming more and more acquainted, through national advertising and other sources of information, including the local dealers, with the important factors involved in the construction of reliable instruments, appliances or tools. Basic among these factors are, of course, the established names of reliable manufacturers.

The Story & Clark booklet is one of several publications made available by manufacturers of various musical instruments, including pianos, which are well worth looking into for the consumer information they offer.

The content of this S&C brochure is built around the sample minimum specifications for school pianos included in the MENC book, "Music Buildings, Rooms and Equipment." Illustrations and descriptive material make the specifications more meaningful to the average citizen who has not made a special study of the inner and outer parts of the piano.



ELEPHANT AT WORK. This one, we are told is working for fiddle makers, toting choice ebony logs to be used in making finger boards for fine instruments. The picture, one of the more rare MEJ photo selections, came with a most interesting story about ebony written by Sidney M. Katz, president of the Kay Musical Instrument Co. of Chicago. Ebony is rare and hard to get and so are bulldozers of the elephant family. More about the ebony story later. Meanwhile, for Journal readers, the Kay catalog indicates it is feasible to equip cellos, basses and violins with ebony trim (fingerboard, pegs, tailpiece) at prices within school range. Address: 1640 Walnut Street, Chicago 12, Illinois.

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Yes, the first time I asked that question, it met with almost total apathy, almost, but not quite. There were a few sparks. And when I said, "Well, we're going to write an operetta. Who will volunteer to write a plot for us?" several children volunteered.

I fanned the spark. When several plots had been submitted, and the best one chosen, I sat down every morning before school with two girls who had submitted a story jointly. Slowly, tediously, we turned the story into a play script.

I discovered that I had to be extremely careful to keep my own ideas to myself. My job was limited to asking leading questions which would keep some kind of unity and clarity in the story. When I asked too many questions, the girls became "tight," their thoughts ceased to flow freely. As I learned what to ask and how much guidance to give, the script took form, and finally became a somewhat cohesive story bearing the title "Paper Flowers."

Then the fun began. I was able to tell the sixth-grade glee club that we had the story. We would now proceed with the first song . . . a "curtain raiser."

Before the disbelief and frustration on their faces became a solid wall between us, I started discussing all the things we might put into the song—a welcome to the audience, hints of what they were about to see, etc. Before long, ideas were pouring back to me from the boys and girls, and faces were showing signs of life and eagerness. When the subject of what to put in the song was nearing exhaustion, I said, "All right. Who can put one of these ideas into a sentence, a first line for the song?" Out of several volunteered sentences, we voted on the one that sounded best.

I wrote it on the blackboard and we chanted it in rhythm so that the following lines would pick up the same basic rhythm. Soon someone had an idea for a second line, then a third line, and so on, until we had a full-fledged poem. We made adjustments so that all the lines had the same rhythm and also rhymed. (The children insisted that they must rhyme.)

We were all set to put it to music. First we chanted the whole thing several times, clapping our hands to get the feel of the rhythm. Then I said, "Sing the first line. Practice it until you have a good tune; then raise your hand and we'll all listen."

You can well imagine the sounds that came from the room at that point, with forty-five or fifty children all singing different tunes. But out of the bedlam came a raised hand, and we all stopped to listen. We heard several tunes before we voted on the one we liked best. Then

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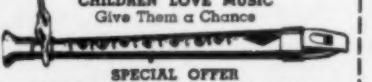
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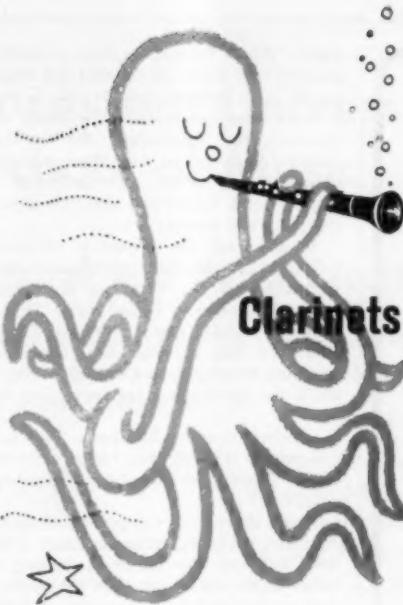
we all sang it together until we knew it. At this point, I said, "Who wants to try a second line?" We let one boy sing the second line alone after we had sung the first line with him. (I used this method to insure continuity between the two lines.) Again we voted on the best contribution. We followed this procedure until the song, entitled "Good Evening Friends," was finished. The last line gave us trouble, for some boys and girls didn't understand how to sing an "ending." Since the song was not written in the modern idiom, I felt that it must end in a conventional manner.

What a thrill that first song was! They had written it! The spark had grown into a flame. Children had discovered that they had the ability to make something out of nothing, something that was their very own. The authoresses were proud as peacocks that their story was developing into a full-fledged operetta. One girl who had contributed the music for two lines of the song came up to me and said, "I have an idea for another song. Do you want to hear it?" They were "raring to go," and when I asked for volunteers to come to school early to write the next song, all hands went up.

I worked out a schedule so that we could work together in small groups of five or six. I wanted each child to get a chance to contribute, and the shy ones were overshadowed by the aggressive children in a large group. Thus, every morning and noon for several weeks, they made up songs. By the time "Paper Flowers" was finished, they had written about a dozen songs which were delightful in their individuality. They had composed recitatives, opera style, for the miserly landlord, the charlatan father, and his sweet, flower-girl "daughter," and made up three dances. All members of the glee club had helped with at least two or three songs.

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Needless to say, practicing this operetta was less tiring than any I had been through before. The excitement of doing their own operetta continued. Since they had created it, they knew it and loved it. The sense of responsibility that they had gained in realizing their own abilities in the creative line spread to a sense of responsibility in working with a group. One of the "problem boys" became a help in maintaining discipline. He felt it was "his" show and he wanted it to be good. Another boy who had contributed many lines of the songs announced one day that he's almost decided to become a writer! Still another boy who had always refused to sing alone conceded that it was fun when he got the role of a policeman, and had to sing a song that he had helped compose. A talented girl who had been only a domineering influence learned how to channel that part of her personality into leadership, as she practically took over composition of the dances for the "chorus girls." One boy who had never learned to work with others finally learned to accept the fact that his ideas could be used part of the time, but not all of the time. These, and many other similar reactions told me that the operetta was a success, even before the performance.



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Friends and colleagues have asked if I considered such a big project worth the trouble. Granting the thrill of getting a taste of "creating something," they have said, "Do children really learn enough musically to spend that much time on it?" I think they do.

First of all, composing a song destroys much of the mystery of notes. As the boys and girls watch me writing down the notes as they sing them, they are taking part in the most basic experience in music—that of creating pleasing sounds out of nothing but their own voices. Second, they are made more aware of the reason for musical notation, and the value of learning to read music accurately. (How insulted they were if I wrote an incorrect note and thereby left to posterity a false impression of what they had composed!) They begin to understand more clearly why notes go up and down, and why some notes must be half notes, some quarter notes, etc. They see that it is essential to use just certain notes and note values in order to reproduce exactly what they have sung. They discover the feeling of dominant to tonic in the ending of a song, and that certain chords accompany certain notes. They learn from first-hand experience why songs are marked two/four, three/four, etc. They learn how songs can be made to express the various emotions of sadness, gayety, etc. As they copied the songs on huge pieces of cardboard to decorate the auditorium, they got a practical experience, made more meaningful because it was *their* music, in the whys and wherefores of notation.

"Why write an operetta," some have

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asked. "All of this can be done in smaller projects." It seems to me that the magic quality of a project such as this is that it uses the whole person. The mind, the emotions, the imagination, the working together in a group, and the projection of all this to others (the audience) is such a total experience that its impact is lasting and positive.

At any rate, the impact is obviously stronger than any other experience I have had with children. Proof of this comes when children who helped write "Paper Flowers," and "The Dream of Prince John" (written the following year) keep dropping in to talk about it, and to inquire about the operetta we are composing this year.

Another comment has been, "But how did you do it? Did they really write the songs? They must have been exceptional children!"

These were not exceptional children. And they really did write the songs. True, they had had experiences in making up songs in the classroom. But the truth is that we are all full of thousands of tunes, if we only realize it—adults as well as children.

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Only a few things are needed to bring these tunes out of the heads of children and turn them into songs. There must be:

1. The willingness to let the children get started, even though their words or melodies don't meet your own perfectionistic standards. This is essential. You must quickly give them the feeling that they are doing well. The first song may not be so good, but they will improve remarkably fast unless the children are squelched.

2. The ability to write down their songs as they are sung. Anyone who can play the piano can learn to do this, using a piano as a check on accuracy.

3. The ability to do nothing beyond guiding. Any forcing of an adult's ideas on a child acts as a negative influence on his free thinking and originality.

4. The support of the administration. Some schools consider a sixth-grade glee club successful only if it can sing difficult compositions in two and three parts. Such an administration would not allow extra time for this other type of activity.

Granted these things, children will carry the ball. They've done it twice in our school, and right now they're all afire over a trip to another planet via song and story!

—LOIS ROMAN, music consultant, North School, North Merrick, N.Y.

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The North Elementary School, with an enrollment of about 800 children, is part of Union Free School District, where the author of this article has taught since 1947.

"My job as a consultant," says Miss Roman, "consists of handling all the glee clubs, setting up the music curriculum, giving classroom teachers ideas for how and what to teach in music, and teaching any lessons in which they need help... The idea of having the children write an operetta came after many experiences in helping them write songs in the classroom—a program supported wholeheartedly by the supervising principal, Robert F. Zakary, and the building principal, Harold D. Fayette.

"Song writing was so rewarding for the children from so many standpoints that writing an operetta seemed the logical extension. Presenting it to the parents in place of the usual spring concert was the next logical step... The children have written and performed three operettas now: 'Paper Flowers' in 1955, 'The Dream of Prince John' in 1956, and 'From Denmark to the Stars' in 1957.

"We have, by the way, bits of the operettas on tape, film and slides, if anyone would be interested in seeing or hearing them." [The address: North School, 1057 Merrick Ave., North Merrick, N.Y.]



THE ACCORDION TEACHERS GUILD held its seventh annual workshop at the Palmer House, Chicago, Illinois, during the recent convention of the National Association of Music Merchants. The large picture shows a session conducted by John Paynter, director of bands, Northwestern University, Evanston, Illinois. In the inset, left to right: Accordion Teachers Guild president emeritus, Anthony Galla-Rini, concert artist and teacher; Mrs. Grace Owen, newly elected president, Tulsa, Oklahoma; Sydney B. Dawson, past-president, Huntington Park, California; Mrs. Lari Holzhauer, (also standing in the large picture), executive secretary-editor, Traverse City, Michigan; Mrs. Joan Cochran, treasurer, Kansas City, Missouri.

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Rolf Persinger, viola
Dudley Powers, violoncello
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Miniature Orchestra Comes to Light

RUTH BIXEL

HOW CAN an instructor in a college music education department raise casual interest of future classroom teachers to concerted enthusiasm? Seeming apathy does not stem from lack of response to music but rather from a failure to understand the importance of music in the development of the whole child. When elementary school teachers fail to see sufficient value in a music program to include it in their teaching schedule, the blame in part must rest on the college music education program. Here, the college instructor has the opportunity to impart to the class her enthusiasm for teaching children music.

With this problem in mind, units of study, such as a unit of instruments or a study of music related to sixth grade social studies, were presented to a group of college students enrolled in a music education class. Several students expressed interest in a unit on the instruments of the orchestra and discussed numerous possible activities related to such a unit. The idea that immediately appealed to the entire class was a miniature orchestra with a wiring system in which each section of the orchestra could be illuminated and controlled by a series of switches. The wiring of a tiny bulb to each miniature stand could make possible the lighting of an entire section of the orchestra. The lights would be turned on upon recognition of the different instruments of the orchestra when played on phonograph records.

Organization

The novel project released the imagination. The class chose a committee of five students to plan and direct the construction of the orchestra. Several days later the committee presented to the class the

instruments, others woodwinds, and still others the remaining instruments, chairs, players and music stands. The men in the class agreed to construct the three- by four-foot plywood floor and to do the wiring.

In the initial stage of construction of the orchestra the class met during the regularly scheduled periods to work on the project, enabling the planning committee to give closer supervision and direction. The music education room soon became a work room, with students sharing the responsibilities, and working during their free hours to complete the project. After the instruments and the rest of the figures were completed, several girls offered their assistance in sanding the floor and helped with the wiring. The instructor of physics and the director of the college radio program were both



Working the Lights



A Lesson in Soldering

size and scale of the miniature orchestra along with samples of several instruments, players and chairs, which were made of chenille craft, wire, and construction paper. In the project the violin which measured 23½ inches, was reduced to 2½ inches. After the committee outlined the types of work to be done, the members of the class chose the area in which they were most interested. Some decided they would like to make stringed

helpful in offering suggestions for wiring. The class recorded several selections of classical music on tape for convenience in classroom use and for demonstrations to be given to other groups.

Reaction

The news spread from the music building to the other departments of the college. Faculty members dropped in, and enthusiastic discussions drew students from all departments of the college. The chapel committee requested a demonstration of our miniature orchestra to the entire student body. And so, upon the request of the chapel committee, the first demonstration of the orchestra was given in a regular college chapel period. After a few devotional thoughts on "Players in God's Orchestra," members of the class introduced the conductor and the instruments of the miniature orchestra by the use of the controlled switches, lighting the different instruments. Two students controlled the fifteen switches, flashing on the lights for the bassoon and for the double basses with the opening notes of a symphonic composition. Flutes and other instruments followed. The students and faculty were most enthusiastic over the demonstration and responded with remarks such as "I learned a lot from just one demonstration," and "That was a

most unusual project; are you giving the program elsewhere?"

We planned the project for children in the sixth grade and were eager to find out how the orchestra would appeal to them. A committee taped the "Chinese Dance" and "Waltz of the Flowers" from the *Nutcracker Suite* for presentation in the upper grades. Our students gave fourteen demonstrations in neighboring schools.

At each place visited the principal and teachers would ask, "Do you have time to show it to one more group?" The children thoroughly enjoyed the music and the flashing of lights. At each demonstration, children of the sixth grades were able to recognize the entrance of different instruments and enjoyed turning on the switches themselves at the right time. No other activity in our music education program has ever excited so much enthusiasm and comment.

Evaluation

In evaluating the project the class agreed that the time spent on the miniature orchestra was enjoyable and rewarding. Some of the comments of the class following the completion of the miniature orchestra were:

Attitudes:

(1) "It was a lot of work and used a lot of time, but it was an enjoyable and a good learning experience. A project which calls for the least work is not always the most profitable."

(2) "Working on the miniature orchestra taught me patience and cooperation. It gave me a closer insight into the personalities of the classmates."

Musical Growth:

(1) "I am able now to distinguish one instrument from the other without much difficulty. It helps me to appreciate the orchestra more."

(2) "When making the small scores I found that there is a movable C clef, something of which I had never heard."

(3) "It created a desire to teach a unit of instruments and the orchestra while teaching other things within the school."

(4) "It has made me want to discover the best way of teaching music where the possibilities are little because of lack of equipment." (This from a student who is planning to teach in South America.)

(5) One of the students summarized her evaluation in these words: "... of course, the full appreciation of the miniature orchestra came when it was all finished, and we had our turns at switching on the various instruments as they took the lead in a symphonic number. That really helped me to become aware of the tones of the different instruments."

In conclusion, we found that the unit of study of orchestral instruments and particularly the construction of the orchestra contributed greatly to the student's musical growth and provided interest and inspiration for the general music program.

—RUTH BIXEL, teacher of organ, theory and music education, Tabor College, Hillsboro, Kans.

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(Signed) C. V. BUTTELMAN, Managing Editor
Sworn to and subscribed before me this 10th day of September, 1957.

VIRGINIA H. BENTE, Notary Public

SERGEI RACHMANINOFF (*A Lifetime in Music*), by Sergei Bertenson and Jay Leyda. (New York: New York University Press)

A new volume from the New York University Press, "Sergei Rachmaninoff," sub-titled "A Lifetime in Music," authored by Sergei Bertenson and Jay Leyda, reveals the Russian musical Titan in several surprising aspects of his brilliant career as composer, pianist and conductor.

To the American public, as to the rest of the world, Rachmaninoff was a familiar figure for many years in the three-fold manifestations of his genius. But little was known of the processes and compulsions of an inner life which produced these colossal achievements. Nor has there heretofore been granted an admiring public more than a modicum of information concerning his private life as boy, man, husband, father and friend.

In this book there emerges a rare view of the man in his more intimate and personal relationships. However, the most striking aspect of the narrative appears in its revelation of the creative travail and incessant practice which filled his days, plus the life-long conflict between his development as a composer and the ceaseless activity as a concert pianist. The struggle to integrate his abundant gifts into a workable and harmonious whole never ended, and its torments are copiously shown in the letters with which this book teems.

Conspicuous, also, is the indication of an unfailing modesty—indeed, lack of confidence in his own powers—which characterized the Rachmaninoff personality all his life, despite the towering successes that steadily crowned his efforts. Though wounded by critical comment from outside, it was his own self-criticism which proved the more onerous and often caused acute discouragement.

Russian to the core of his being, he never recovered from exile from his native land and the home he so deeply loved. The political chaos following Revolution, in his words, "swooped down on us like a thunderstorm! It's no longer good to be living on this earth." With uncanny prescience he added, "And it seems to me that the worst times are still ahead."

The reader will delight in the rare photographs and other material gleaned from the Rachmaninoff Archives in the Library of Congress. The book is rich, also, in allusions to his association with the "greats" of his day—with the Tchaikowsky brothers, Rimsky-Korsakoff, Scriabin, Glazunov, Stravinsky; with Chekhov, Fokine, Kreisler, Hoffmann, and notably the incomparable Chaliapin, whose death came as a shattering blow to Rachmaninoff.

Altogether, the Rachmaninoff biography is a chronicle to charm and hold the reader. If one could wish for more, it would be that Mme. Rachmaninoff, his wife from early youth, might have "come alive" more vividly. Although we grow to feel some acquaintance with the two daughters, Natalia Rachmaninoff remains a somewhat shadowy figure to the end.—E.S.B.

A HISTORY OF RUSSIAN MUSIC, by Richard Anthony Leonard. (New York: The Macmillan Company)

One cannot escape the impression that the recent spate of books on Russian music indicates, at least in some degree, a desire to revive and preserve the greatness which once emanated from that far-flung land before it became the harshly-regimented home of Communism. Richard Anthony Leonard's newly-released volume does nothing to lessen that impression, although obviously comprehensive enough to cover not alone the musical history of a resplendent past but also that which is presently being made under modern conditions in the USSR.

The Leonard work is a vastly rich compilation of material which should grace the bookshelves of every music



will not manipulate others to meet their own needs or ends . . . They will realize that 'love is not enough' in working with children in our society. Rather, they will recognize the importance of being experts on human growth, of being alert to the vast changes brought about so rapidly in our society. These adults will combine their knowledge of human growth and the society in which we live to help provide the experiences children need to enable them to become mature responsible persons in the tomorrow no one can foresee."—V.L.

BANDS OF AMERICA, by H. W. Schwartz. (Garden City, N.Y.: Doubleday & Co., Inc.) 320 pp., \$5.00.

Harry Schwartz makes a commendable contribution to the literature of American music which should be appreciated by all musicians, students and music lovers, and especially the devotees of the wind band. In the century span from Gilmore to Goldman, with a chapter regarding the famed and debated Antoine Jullien which serves as a prologue for the succeeding fifteen chapters, the author deals with major events and leading characters in the "Golden Age of Band Music." Unless, like Mr. Schwartz, you have been a long-time student in this area of American life, you will be surprised to find how much the book adds to your store of knowledge. Good reading and a valuable addition to your library.—C.V.B.

ORCHESTRAL BOWINGS, by Elizabeth H. Green. (Ann Arbor, Mich.: Ann Arbor Publishers) 107 pp., no price indicated.

Copyright 1949 and 1957, this book whose author is associate professor of music education, University of Michigan, is concerned chiefly with teaching use of the bow to young and older students of string instruments. Full title of the revised and enlarged book, as recopied in 1957, "Orchestral Bowings and Routines." Chapters: (1) The Essence of Orchestral Bowings, (2) The Fourteen Basic Bowings, (3) The "Artistic" Bowings, (4) Style and Bowing, (5) The Effective Trick of the Trade Orchestrally, (6) Words for the Prospective Teacher Concerning the Several Phases of Orchestral Instruction. Appendix: Glossary, Index of Examples, Long Example, Fully Bowed, Problem Sheets for Bowing, Planographed; paper cover.

Says the author, "The book is practical for use by school orchestra conductors, by music education classes in methods for the instrumental teacher, by classes in orchestral conducting, and by players in orchestras. The book is also being used in college classes in the theory departments in orchestration to acquaint the student-composer with bowings and orchestral routines." Used and highly regarded by leading authorities on string instruction.—Z.P.W.

BAND PROMOTION, by H. & A. Selmer, Inc. (Elkhart, Indiana) 64 pp.

A public relations handbook for school band directors—said to be the first such manual in this field—is now available to directors throughout the country. The book is entitled: "How To Promote Your Band: A Manual of Public Relations for the School Band Director."

Selmer President Joe Grolimund notes in a foreword to the manual that "there is a wealth of material to assist the band director with his pedagogy, but there has not been a publication to aid him in other areas—in gaining the confidence and cooperation of those with whom he lives and works in the school and in the community at large. We have attempted to help fill this need."

In addition to the chapter on the preparation and distribution of publicity releases, the Selmer handbook contains a section offering sample news and feature stories. In connection with this material, the handbook warns that "publicity, in itself, does not constitute public relations. It is not the ultimate goal of public rela-

CONTINUED ON PAGE SEVENTY-SEVEN

Rutgers Books on Music...

FOR THE MUSIC STUDENT,
CHOIR DIRECTOR, MUSIC LOVER

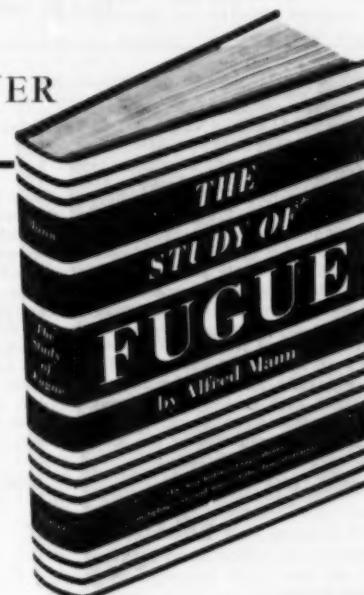
THE STUDY OF FUGUE

By Alfred Mann \$8.00

This definitive book is a "must" on fugal teaching from its very beginning to the present for both music student and music lover. Illustrated with more than 200 musical examples, the book begins with an historical survey which shows the origin and development of all the concepts, rules and practices in the study of fugue.

The second section is composed of selected translations—with introduction, critical commentary, and musical examples—of the four classical works which have become the basis of the study of fugue: *Steps to Parnassus* by Johann Josef Fux; *Treatise on Fugue* by Wilhelm Friedrich Marpurg; *Fundamental and Practical Essay on Fugal Counterpoint* by Giambattista Martini; and *The Study of Composition* by Johann Georg Albrechtsberger.

"... a synthesis of fugal teaching with its own reference library built in . . . Mann keeps the subject important—history speaks for the author."—Dr. Konrad Kvan, Chairman, Douglass College Music Department.



TRAINING THE BOY'S CHANGING VOICE

By Duncan McKenzie \$3.75

Here is the first book ever to cover fully the important question of how the youthful singer can continue singing during the two or three years that his voice is changing. Not so long ago many authorities would have phrased it "whether he can continue singing." For the traditional (English) theory is that the safe method is simply for the boy *not* to sing during this period. The more modern (American) theory, evolved from the junior high school music program, has developed the so-called "alto-tenor" plan, which allows him to continue singing.

In balancing the advantages of the alto-tenor plan against those of other methods, the author, an experienced and well-known musician, presents a detailed description of how the plan works, with many case histories to document his conclusions. He cites in detail the experience of many choral organizations, both secular and religious, in England, in Canada, in several American states. A book fascinating to read and eminently practical to use.

"... should be required reading for all vocal teachers and musical educators generally."—*Library Journal*

THE LISTENER'S MUSICAL COMPANION

By B. H. Haggin \$6.00

"A unique book, one that will be a help and joy to many people."—*New York Times Book Review*

It never attempts to force upon you the writer's opinion of a piece of music. It never once assumes that reading about music can take the place of hearing music. But if you will let Mr. Haggin's book be your companion as you listen to the many musical works discussed, you will surely find yourself understanding more, enjoying more of many works by many composers than you have ever done before. And, the book concludes with 113 pages of listings of the finest recordings available of every work discussed.

Says Mark Van Doren: "It is Haggin at his best. . . . There is no critic more illuminating, none as infectious when it comes to praise of masterpieces. . . . The plan of the book is delightful: an introduction on the function of the critic, then chapters on the meaning and form of music, then chapters on composers, then a final chapter on criticism, and last the notes on recorded performances."



RUTGERS UNIVERSITY PRESS

New Brunswick, New Jersey

MENC AUDIT REPORT, 1956-1957

Summary of the Report of Audit for the Fiscal Year Ending
June 30, 1957, by Floyd W. Bush, Certified Public Accountant

Executive Committee
Music Educators National Conference
A Department of the National Education Association
Washington, D. C.

Gentlemen:

I have examined the balance sheet of Music Educators National Conference as of June 30, 1957 and the related statement of income and expense for the year then ended. The examination was made in accordance with generally accepted auditing standards, and accordingly included such other auditing procedures as we considered necessary in the circumstances.

In my opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1957, and the results of its operations for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year, except for the different treatment for the reserve for valuation of the inventory of publications as reflected by the balance sheet.

Dated at Arlington, Virginia
August 15, 1957

FLOYD W. BUSH
Certified Public Accountant

BALANCE SHEET

ASSETS

| | |
|--|--------------|
| General Fund: | |
| Office Cash Fund..... | \$ 50.00 |
| On Deposit—American Security and Trust Company..... | 50,588.28 |
| U.S. Government Savings Bonds, Series K—Cost..... | 10,000.00 |
| | \$ 60,638.28 |
| Accounts Receivable..... | \$ 17,084.36 |
| Less Reserve for Bad Debts..... | 525.00 |
| | \$ 16,559.36 |
| Inventories..... | \$ 9,362.90 |
| Office Equipment..... | \$ 16,806.25 |
| Less Reserve for Depreciation..... | 3,852.55 |
| | \$ 12,753.70 |
| Prepaid Postage and Postage Deposits..... | \$ 561.82 |
| Prepaid Expense—1957-58 Official Meetings..... | 432.91 |
| Prepaid Expense—1958 Pre-Convention Expense..... | 360.00 |
| Other Prepaid Expense..... | 363.86 |
| Prepaid Expense—Air Travel Card..... | 425.00 |
| | \$ 2,143.59 |
| Total General Fund..... | \$101,457.83 |
| Life Membership Fund: | |
| Cash on Deposit—Continental Illinois National Bank and Trust Company..... | \$ 17,311.00 |
| Dues Receivable..... | 8,381.00 |
| | \$ 25,692.00 |
| Total Assets..... | \$127,149.83 |

LIABILITIES AND RESERVES

| | |
|--|--------------|
| General Fund: | |
| Miscellaneous Accounts Payable..... | \$ 7,409.61 |
| State and Organizational Accounts Payable..... | 1,238.00 |
| | \$ 8,647.61 |
| Operating Reserve—Balance July 1, 1956..... | \$ 75,708.61 |
| Plus Excess of Income over Expense..... | 19,101.61 |
| | \$ 92,810.22 |
| Total General Fund..... | \$101,457.83 |
| Reserve for Life Membership Fund..... | 25,692.00 |
| Total Liabilities and Reserves..... | \$127,149.83 |

STATEMENT OF INCOME AND EXPENSE

INCOME

| | |
|--|--------------|
| Active and Partial Dues..... | \$ 41,170.00 |
| Contributing Dues..... | 190.00 |
| Contribution to General Fund by American Music Conference..... | 5,000.00 |
| | \$ 46,360.00 |
| Music Educators Journal Advertising..... | \$ 74,851.27 |
| Music Educators Journal Subscriptions..... | 45,087.36 |
| Mailing Lists..... | 1,112.67 |
| Publications..... | 17,597.68 |
| | \$138,648.98 |
| Income from Life Membership Fund..... | \$ 280.24 |
| Interest..... | 352.92 |
| Miscellaneous..... | 410.24 |
| | \$ 1,043.40 |
| Net Credit from 1957 Conventions..... | \$ 16,502.77 |
| Total Income..... | \$204,555.15 |

EXPENSES

| | |
|--|--------------|
| Salaries..... | \$ 87,136.60 |
| Contribution to Retirement Fund of National Education Association for Benefit of MENC Employees..... | 1,701.25 |
| Rent..... | 628.00 |
| Telephone and Telegraph..... | 1,072.66 |
| Executive Office Travel..... | 4,429.95 |
| Printing and Supplies..... | 2,409.14 |
| General Office Expense..... | 975.82 |
| Auditing and Legal..... | 623.06 |
| Insurance..... | 433.10 |
| Social Security Tax..... | 2,064.51 |
| Depreciation of Office Equipment..... | 936.03 |
| General and Promotional Mailing..... | 2,530.82 |
| | \$104,941.03 |
| Music Educators Journal Expense: | |
| Composition, Engraving, Paper, Printing, Binding, and Mailing..... | \$ 49,612.06 |
| Commissions on Subscriptions..... | 954.30 |
| | \$ 50,566.36 |

| | |
|--|--------------|
| Printing Costs—Journal of Research in Music Education..... | \$ 1,058.43 |
| Printing Costs—Other Publications..... | 8,976.46 |
| Postage..... | 2,036.79 |
| | \$ 12,071.68 |

| | |
|---|--------------|
| Membership Promotion and Processing Materials..... | \$ 6,308.73 |
| Committees, Commissions and Projects..... | 892.71 |
| Official Meetings Expense..... | 2,754.09 |
| National Music Council..... | 400.00 |
| National President's Expense..... | \$ 1,026.52 |
| Operating and Administrative Expenses of Divisions..... | 2,240.99 |
| Bad Debts Charged Off..... | 190.62 |
| Repairs and Maintenance—Office..... | 1,122.40 |
| Moving Expenses..... | 2,842.41 |
| Miscellaneous..... | 96.00 |
| | \$ 17,874.47 |
| Total Expense..... | \$185,453.54 |
| Excess of Income over Expense..... | \$ 19,101.61 |

tions program, although it can be an important part of such programs if it is based on the worthwhile and constructive effort that, alone, makes a public relations program valid and effective."

A feature of the 54-page handbook is a series of case histories supplied by band directors in different sections of the country and recording highly successful public relations programs undertaken by school bands and parents' organizations.

The handbook was prepared for Selmer by The Philip Lesly Company, public relations firm of Chicago, New York and Los Angeles.—C.V.B.



[The following books which merit attention of Journal readers were not received in time for more than a listing in this issue. Many of the titles will be given further mention in a later issue of the MEJ, and some will have review in the Journal of Research in Music Education.]

PAGANINI, the Genoese, by G. I. C. de Courcy (Norman: University of Oklahoma Press.) Two volumes. The set \$12.50.

UNTUNE THE SKY. Poems of Music and the Dance. Compiled by Helen Plotz. Illustrated with wood engravings by Clare Leighton. (New York: Thomas Y. Crowell Company.) 162 pp., \$3.50.

THE ESSENCE OF MUSIC and Other Papers, by Ferruccio Busoni. Translated from the German by Rosamond Ley. (New York: Philosophical Library.) 204 pp., \$6.00.

MAN AND HIS MUSIC. The Sonata Principle (from c. 1750), by Wilfrid Mellers. Third volume of four in the historical series "The Story of Musical Experience in the West." (Fair Lawn, N.J.: Essential Books, Inc.) 237 pp. Illustrated. \$7.00.

BUILDING A CHURCH CHOIR. By Harry Robert Wilson and Jack Lawrence Lyall. (Minneapolis: Hall & McCreary Company, Division of Schmitt Publications, Inc.) 192 pp. Appendix and bibliography. \$4.00.

SYMPHONY CONDUCTORS OF THE U.S.A. Thirty-two biographies and over 400 thumbnail sketches, by Hope Stoddard, associate editor of the International Musician. (New York: Thomas Y. Crowell Company.) 406 pp. \$5.00.

FOR YOU. By Ethel Crowninshield. Stories, songs, rhythm and dramatization with attractive illustrations by Lietta. Book is designed for home and school. (Boston: The Boston Music Co.) 35 pp. \$3.00.

MUSIC: THE LISTENER'S ART. By Leonard G. Ratner. Illustrated with musical notes and halftones. (New York: McGraw-Hill Book Co., Inc.) 375 pp. \$7.50.

THE OXFORD EASY ANTHEM BOOK, A Collection of Fifty Anthems. Compiled in conjunction with the Committee on Public Worship and Aids to Devotion of the General Assembly of the Church of Scotland. (New York: Oxford University Press.) 186 pp. \$3.00.

HANDBOOK FOR APPLIED MUSIC, Grades 7-12. Published by the Bureau of Secondary Curriculum Development, New York State Education Department, Albany, 1957. Prepared with cooperation of the State Advisory Committee on Music Education: Alexander Capurso, Francis H. Diers, Craig McHenry, Elvin L. Freeman, Helen Hostmer, Emma Sheehy, Peter J. Wilhousky. With Mr. Freeman as coordinator, some fifty members of the New York State School Music Association assisted in compilation of the lists of music and materials included in the 183-page book. Consultant and advisor in all stages of the project was Joseph G. Saettiet, New York's state supervisor of music education.

MAN AND HIS MUSIC. Romanticism and the Twentieth Century, by Wilfrid Mellers. Fifth volume in the historical series, "The Story of Musical Experience in the West." 236 pp. Illustrated. \$7.00.

SOME ASPECTS OF MUSICOLOGY. Three essays by Arthur Mendel, Curt Sachs, Carroll C. Pratt. (New York: The Liberal Arts Press.) 88 pp. Paper cover. \$1.25.

MODERN MUSIC. A Popular Guide to Greater Musical Enjoyment, by John Tasker Howard and James Lyon. Revised edition, 1957. First edition, 1942, published as "This Modern Music." (New York: Thomas Y. Crowell Company.) 202 pp. Illustrated with reproductions of photographs. \$3.95.

A MOZART LETTER BOOK. Edited by Max Kenyon. (Westport, Conn.: Associated Booksellers.) 158 pp. Illustrated with reproductions of etchings, paintings, photographs. \$4.00.

MUSIC IN YOUR LIFE. The Lives of Great Composers. By Delos Smith. (New York: Harper & Brothers.) 272 pp. 45 composers with Giovanni Pierluigi da Palestrina (1525-1594) to George Gershwin (1898-1937). \$3.95.

THE MUSICIANS GUIDE, 1957. A complete Directory of the World of Music—Education, Industry, Professions. (New York: Music Information Service, 1697 Broadway.) Enlarged and expanded over previous issues both as to page size and range of coverage. 864 pp. \$10.00.



LEARNING MUSIC, a recent contribution to the "work text" music series published by the Steck Company, Austin, Tex., is authored by Lena Milam, director of Music Education, Beaumont, Texas, Public Schools. The seven units of the book comprise: I, Reading Music; II, Instrumental Music; III, Singing Different Songs; IV, Rhythm in Music; V, Learning Chromatics; VI, Scales and Keys; VII, Listening to Music. Practical features of the book include work sheets which are bound in throughout the text. Also included with the volume, but not bound in, are eight test sheets. 96 pages with heavy paper cover. A section of the piano keyboard is printed in actual size on the inside of the front cover. For a single copy postpaid, send \$6.64 in cash to the Steck Company, Austin 61, Texas.

MUSIC JOURNAL ANNUAL. Impressive as a compilation of information of value to music educators and students of music education, as well as suppliers of the field, is this 1957 Annual. Music Journal is now combined with the Educational Music Magazine, for more than three decades a periodical of stature and prestige, established and published by the Educational Music Bureau of Chicago.

It is worthy of note that the editors and publishers of the merged Music Journal and Educational Music Magazine are carrying on and extending one of the distinctive services for which the "EMM" and its former publisher, Educational Music Bureau, are widely regarded. This is the cataloguing and dissemination of information regarding all worthy available music education materials. The Annual gives graded listings of some 5,000 instrumental and vocal music titles, some 900 record albums, a selection of more than 150 books on music, besides many articles and special features including pictures and biographical sketches of forty contemporary composers. And of course advertisements galore representing most of the important publishers and manufacturers of the period.

Price of the book is \$3.00—and worth it. To subscribers to the Music Journal and EMM combinative, new or renewals (\$3.00), the Annual is available for \$1.00. Address: Music Journal-Educational Music Magazine, Delaware Water Gap, Pa.

Timely Books from the



MUSIC: The Listener's Art

By LEONARD G. RATNER, Professor of Music, Stanford University. 384 pages, \$7.50.

Designed to enrich the listener's enjoyment and understanding of music, so that he can better analyze, evaluate and appreciate the music he hears. The approach leads from impression, to evaluation, and insight into the qualities and structure of music. It orients the reader in theoretic, stylistic, and historic aspects of music, stressing the relation between musical techniques and expression.

WHAT TO LISTEN FOR IN MUSIC

By AARON COPLAND. New Revised Edition. 307 pages, \$3.95.

A revision of the book that Deems Taylor has called "the best book of its kind I have ever seen"... a revision that has considerably broadened its scope. Two new chapters on contemporary and film music have been added, along with changes bringing the text up to date, and clarifying some original points. Here is an ideal text for courses in the teaching of music as a cultural and nonprofessional subject.

BASIC COUNTERPOINT

By HAROLD F. ATKISSON, formerly of University of North Carolina, 184 pages, \$5.00. A concise, simple, practical manual for every music major. It surveys contrapuntal practices of the 16th, 17th and 18th centuries, ranging from two part composition in the style of the 16th Century ecclesiastical composers to the composition of a four voice fugue in the style of the 18th Century. The techniques of polyphonic composition of both major periods are presented in a continuous unit and in historical continuity.

ORCHESTRATION: A Practical Handbook

By JOSEPH WAGNER. Ready in January. The first truly practical guide to scoring for the orchestra—a self-sufficient handbook designed to meet the teaching requirements at all academic levels. It presupposes no previous knowledge or orchestration experience. From a historical background and survey of every instrument, it ranges to a detailed and outlined plan for orchestral scoring. Here is the only work that consistently demonstrates the scoring of identical examples for strings, wood-winds, brass, and the full orchestra according to a completely new plan.

SEND FOR COPIES ON APPROVAL
McGRAW-HILL BOOK COMPANY, INC.
330 West 42nd Street New York 36, N.Y.

PROPOSED AMENDMENTS TO THE MENC CONSTITUTION AND BYLAWS

THE FOLLOWING AMENDMENTS, recommended by the Committee on Constitution and By-laws, have been approved by the Board of Directors for presentation to the members of the MENC for vote at the biennial meeting to be held in Los Angeles, California, March 24, 1958.

To provide for an increase in membership dues and for a new membership classification which will include subscriptions to both the Music Educators Journal and the Journal of Research in Music Education, and to clarify the provisions for accepting membership enrollment of nationals of other countries, it is proposed that Article III, Sections 1, 3 and 4, be amended and that new sections numbered 2 and 3, respectively, be added.

It is also proposed that the present Section 3, providing for Associate Membership, and the present Section 6, providing for Sustaining Membership, be deleted from the Constitution, together with all other references to these classifications in the Constitution and Bylaws.

If these amendments are adopted, the present Section 2 will become Section 4; the present Section 4 will become Section 3. Sections 1, 2, 3, 4 and 5 of Article III will be as follows (*italics indicate proposed additions and changes*):

Section 1. Active Membership. Active membership shall be open to all persons engaged in music teaching or other music educational work in the forty-eight states, territories, Commonwealth, and District of Columbia, hereafter designated as federated states (Article V Section 1, Bylaws). Active membership shall provide the privileges of participation in the activities of the organization, including the right to vote and hold office, and admission to meetings upon the member's compliance with registration requirements. Annual dues shall be \$6.00 to which shall be added the amount of active membership dues of the federated state association to which the member belongs; \$2.50 of the dues collected shall be for annual subscription to the national official magazine, the Music Educators Journal.

Sec. 2. Special Active Membership. Special active membership shall be open to all persons eligible for active membership. Annual dues shall be \$8.00 to which shall be added the amount of active dues of the federated state association to which the member belongs; \$2.50 of the dues collected shall be for annual subscription to the national official magazine, the Music Educators Journal, and \$2.00 shall be for annual subscription to the Journal of Research in Music Education.

Sec. 3. Membership for Nationals of Other Countries. Active and special active membership for nationals of other countries shall be \$6.00 and \$8.00, respectively.

Sec. 4. Partial Membership. Partial membership shall be available to members of federated state music educators associations whose constitutions provide for such membership in accordance with the stipulations of Article V, Section 1, of the Bylaws. Annual partial dues shall be \$4.00 (in addition to the amount of state active dues), of which \$2.50 shall be for annual subscription to the official magazine of the Music Educators National Conference. Partial members may not participate in the privileges of the Music Educators National Conference as stipulated for active members in Section 1 above, but, if qualified, may transfer from partial to full active membership status by payment of the required additional amount of dues (\$2.00) at any time during the membership year, and thereby shall be entitled to all privileges of full active membership in the Music Educators National Conference.

Sec. 5. Student Chapter Membership. Student chapter membership shall be open to students of music education at the college level who are not employed as teachers. Annual dues shall be \$2.00 in addition to the amount of the annual dues collected for the federated state association in whose territory is located the institution sponsoring the chapter in which the student member is enrolled. The said annual dues of \$2.00 shall be applied in full as payment for the student member's annual group subscription to the national official magazine, the Music Educators Journal. Student members shall be admitted to state, division, and national meetings upon compliance with registration requirements, and shall receive all privileges of active membership except the right to vote and hold office. Annual dues for student members who wish to receive the Journal of Research in Music Education, as well as the Music Educators Journal, shall be \$4.00.

If the above proposed amendments are adopted, the present Section 5—Contributing Membership—will be renumbered 6, without other change. The numbers of the present Sections 7, 8, 9 and 10, remain the same. No change is proposed in Sections 7, 8 and 9—Life Membership, Patron Membership and Corporate Membership, respectively.

It is proposed to amend Section 10—Honorary Life Membership—by the addition of the qualifying word "only" to the first sentence as follows: "Honorary life membership shall be conferred only by vote of the Conference in recognition of distinguished service to music education."

Section 2 of Article IV of the Constitution, pertaining to the National Board of Directors, reads as follows: "The National Board of Directors shall be composed of the National President, National First Vice-President, National Second Vice-President, Presidents of the six Divisions, Presidents of the auxiliary organizations, and six members-at-large, three of whom shall be elected for a four-year term at each biennial National Convention. The National Board of Directors shall have power to increase the size of its membership when such seems for the best interests of the Conference." It is proposed that the italicized sentence be deleted.

Section 6 of Article IV of the Constitution, pertaining to the Division Board of Directors, reads as follows: "The Board of each Division shall

*This reference is to the present Section 4 of Article V of the Bylaws, which it is proposed to renumber as Section 1. See seventh paragraph, second column.

be composed of the Division officers, and the Presidents of the federated state organizations in the Division area, and one representative from each state in the area not having a federated state association." It is proposed that the italicized clause be deleted, inasmuch as all states are now federated.

The present Section 7 of Article IV of the Constitution provides that meetings of the State Presidents National Assembly "shall be held at the time of the biennial National Convention." It is proposed to add "and at other times stipulated by the National Board of Directors."

Article X of the Constitution provides that amendments to the Constitution "may be initiated by the Executive Committee, the Board of Directors, or by a petition signed by five percent of the membership in each of fifteen federated state organizations, after approval of the National Board of Directors." It is proposed that the words "no less than" be substituted for the words "in each."

Section 4 of Article II of the Bylaws provides for the responsibilities of the Division Boards of Directors. Item (4) of this section stipulates that the Division Board shall "fill unexpired terms in the case of vacancy in the said Board." Division Board members are the elected Presidents of the state associations, and vacancies are therefore filled by the state associations. It is proposed that item (4) be changed to read: "(shall) fill unexpired terms in the case of vacancy in the office of President, First Vice-President or Second Vice-President."

Article IV of the Bylaws stipulates that the Editorial Board shall "... act as an evaluation committee for all articles submitted for publication ... and shall serve as an advisory committee in matters pertaining to content and purpose of books, brochures, or pamphlets considered for publication by the MENC."

It is proposed that the italicized word "all" be deleted and the word "shall" be changed to "may," in order to make this provision compatible with practice since the establishment of the Publications Committee.

Article V of the Bylaws pertains to auxiliary and federated organizations. It is proposed that Section 4 be renumbered Section 1, and that the following sentence be added to the first paragraph: "Officially recognized Music Education Organizations in the territories, Commonwealth, and District of Columbia shall have the same rights, duties and privileges as the forty-eight federated state associations."

(The present sections 1, 2 and 3 of Article V will become Sections 2, 3 and 4, respectively.)

Section 3 of Article VII of the Bylaws now reads as follows: "The Division Boards shall, respectively, be composed of the Division President, First Vice-President, Second Vice-President, the Presidents of the federated state associations within the Division, and the elected state representatives of states not having federated state units. The Division Board shall have the authority to fill vacancies or unexpired terms caused by the resignation or death of a member-at-large or of a state representative from an unfederated state." The provisions of the last phrase of the first sentence and of the last sentence (italics) are obsolete, since members-at-large are no longer elected to Division Boards, and all states are federated and represented on their Division Board by their respective presidents. It is proposed that the italicized portion be deleted.

Article VIII of the Bylaws pertains to the legal responsibilities of the officers. Article IX pertains to the disposition of assets in case of disbandment. It is proposed that the words "Executive Committee" in these two articles be replaced by "Board of Directors," in keeping with other provisions of the Constitution and Bylaws.

Section 3 of Article X of the Bylaws includes the provision that "Additional members of the National Board of Directors may be elected by the Board to serve for the biennial period beginning at the opening of the fiscal and administrative year following their election." It is proposed that this sentence be deleted.

Section 2 of Article XII of the Bylaws reads as follows: "Upon the demise of a life member the principal of his life membership fee shall remain in the endowment fund. It is expressly stipulated, however, that, in the event the total amount of annual national and state active dues for such life member paid from or charged against, the life membership fund during the tenure of his life membership shall be in excess of the interest earned by the principal of his life membership fee, then a sufficient amount to cover the excess of the total amount paid for annual dues over the total income earned by his invested life membership fee shall be withdrawn from the endowment fund and credited to the general operating fund." It is proposed that the italicized portion be deleted.

Article XVII of the Bylaws stipulates that the membership year shall be the calendar year, January 1 to December 31. To provide for changing the period of the membership year to conform with the recommendation of the State Presidents National Assembly, it is proposed that Article XVII of the Bylaws be amended to read as follows: "The annual period for which payment of dues shall be applied shall be the same as the period of the fiscal and administrative year, July 1 to June 30."

It is proposed that upon the adoption of any or all of the foregoing proposed amendments, necessary changes be made in other portions of the Constitution and Bylaws to conform with the amended sections.

Music Educators National Conference

Convention Housing Committee Bulletin

Biennial Convention, Los Angeles, California, March 21-25, 1958 (State Presidents National Assembly, March 19-20)

To assist those attending the biennial convention of the Music Educators National Conference to obtain hotel accommodations, the Hotels Reservation Bureau has tentatively reserved blocks of rooms at the hotels listed below.

CO-OPERATING LOS ANGELES HOTELS

Requests for room reservations should indicate general price range desired. Room assignments will be made as nearly as possible in conformance with the price schedule indicated. In the event that the hotel room rate structure is changed prior to the above convention these rates will be changed accordingly.

| | For One Person | For Two Persons | | Suites, Parlor and 1 Twin-bedded Room |
|---|---|------------------------------|---------------------------------|---------------------------------------|
| | | Double Bed | Twin Bed | |
| BILTMORE | \$7.50- 8.50 9.00-10.00 | \$10.00-11.00 11.50-12.50 | \$11.50-12-13.00 14.00-15.00 | \$20.00-25.00 30.00 |
| | Note: Limited number of large rooms accommodating 4 or 5 to a room are available at \$3.50 per person | | | |
| STATLER | \$8.00-22.00 | \$11.50-16.50 | \$14.00-22.00 | \$22.00-up |
| The meetings will be in the Biltmore and Statler hotels, the Philharmonic Auditorium and Shrine Auditorium. | | | | |
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- (1) Indicate your first, second and third choice hotel.
- (2) Important: Because of the scarcity of single rooms, it will be desirable for delegates to share rooms.
- (3) State your arrival and departure date, and time of arrival.
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AMERICAN MUSIC CONFERENCE elected as its president Jay L. Kraus, who is president of Harmony Co., Chicago, at its annual meeting in Chicago, September 25, 1957. Mr. Kraus succeeds Jack F. Feddersen, executive vice-president of H. & A. Selmer Co., who completed a one-year term and withdrew because of the demand of his business. Kraus becomes AMC's fourth president. For the past few years he has been secretary, and he was a member of the original board that organized AMC in 1947. Other officers elected: Vice-President—Henry Z. Steinway, president of Steinway & Sons, re-elected; treasurer—L. P. Bull, president of Story & Clark Piano Co., re-elected; secretary—R. Gregory Durham, president of Lyon & Healy, Chicago.

LUCIEN CAILLIET has been appointed musical director of G. Leblanc Corporation, Kenosha, Wisconsin. His professional career as writer and arranger of many published compositions, conductor, performer and teacher has embraced association with University of Southern California as professor of music and conductor of orchestra and band, preceded by many years as bass clarinetist and arranger with the Philadelphia Orchestra under Stokowski and Ormandy, more recently composer, arranger and conductor of motion picture scores, including the orchestration for "The Ten Commandments." He has also served as conductor with the Ballet Russes de Monte Carlo. Mr. Cailliet is now resident in Kenosha.

HELEN SCHWIN, for eight years head of the music education department at Roosevelt University, Chicago, has been granted leave for the 1957-58 school year "for rest and a long-deferred opportunity to do some writing." Before going to Roosevelt U., she was a member of the staff of Cleveland, Ohio, Public Schools, music department. Her address for the present: 592 Oakmoor Road, Bay Village, Ohio.

FREDERICK WILKINS of New York City has become a member of the staff at D. & J. Artley, Inc., Elkhart, Indiana, manufacturers of flutes and piccolos. He assumed his duties September 1, after completing the season as flute soloist for the Chautauqua Symphony. He will continue as flute soloist for the "Voice of Firestone" television program, commuting weekends from Elkhart to New York for the Monday evening telecasts. In charge of research in the Artley factory, Mr. Wilkins' duties will also include lectures, clinics, and solo appearances with secondary and college music organizations. His most recent work, "The Flutist's Guide," a technical treatise on flute playing, with recorded demonstration, is published by D. & J. Artley, Inc.



AT BREVARD MUSIC CENTER. Among the guest conductors of the 1957 summer season were—(left) Cecil Effinger, composer and conductor of the University of Colorado, and William D. Revelli (right), conductor of the University of Michigan bands. James Christian Pfohl (center) is founder and music director of Transylvania Music Camp, which is located at the Music Center.



WALLACE A. HANNAH, former president of the Northwest Music Educators Conference (1947-1949), retired from his post as director of music in the Vancouver, Washington, Public Schools after twenty-nine years of teaching. This is not much of a news item for the November-December 1957 Journal, because the retirement was in 1955, and duly announced at the time. What gets "Wally" in the news now is that he has retired from retirement, and has returned to the same job he left. Announcement by the Vancouver Board of Education, reported in the daily "Columbian," stated that the position of music director in the district had not been filled since Mr. Hannah retired from teaching; that his appointment to his former post had been confirmed. Friends throughout the United States will join with the Vancouver folk in welcoming Mr. Hannah's return to the active ranks of music education, to which he has made notable contributions. His mail address: 7011 Corregidor Road, Vancouver, Wash.



THREE NACWPI MEMBERS executed a double transfer of duties during the association's 1957 summer conference held in August at the National Music Camp, Interlochen, Michigan. Newell Long, Indiana University, retiring chairman of the National Association of College Wind and Percussion Instructors (left) passed the chairman's portfolio to Frank Lidral, Indiana State Teachers College (center). Mr. Lidral, who had been serving the organization as secretary-treasurer for the past two years, in turn passed the books of that office on to Jack McKenzie, Illinois University (right). The new officers for the 1957-59 biennium were elected by mail in May.

The NACWPI Conference at Interlochen culminated in two chamber music programs which featured performances of the winning and honorable mention compositions from the association's 1957 contest and a work for four bassoons which Don Gillis, a member of the conference, had composed at the Camp for the occasion. The composition contest winner, a Sonata for Flute and Piano by John Ness Beck was performed by Eugene Johnson and Arthur Reginald. Honorable mention pieces performed were composed by Lesslie Bassett, Robert MacKinnon and Charles Knox.

FLORIDA NEWS. The Florida State University School of Music, Tallahassee, has announced the following additions to its faculty, effective the fall semester of 1957: Lilla Belle Pitts, guest professor of music education; Anna Kaskas, professor of voice; Jack Swartz, associate professor of music education; Richard Lee Collins, assistant professor of voice and director of opera; Wilfred G. Mears, instructor of music education. Wiley L. Housewright, associate professor of music education, returned to his post after a year in Kobe, Japan, where he was associated with Kobe Jogakum College as lecturer on a Fulbright grant.



C. D. GREENLEAF, industrialist, philanthropist, supporter of any musical activity that is for the good of the common cause, has aided in the advancement of the music education program for well over a quarter century more than anyone knows except himself. Here he is pictured with other top brass of C. G. Conn, Ltd., of which firm he is Chairman of the Board. The informal picture was made in a relaxed moment during a banquet at a recent meeting in Elkhart, Indiana. Reading from left to right are: Charles Edwards, Conn treasurer; Mr. Greenleaf, Leland B. Greenleaf, vice-president; and Paul M. Gazlay, president. At eighty-four, Mr. Greenleaf has seen his favorite company grow from a small unit in an infant industry into its present position in the now important realm of the American economy which embraces the manufacture of band instruments.

CALIFORNIA. University of California at Los Angeles music department chairman Robert U. Nelson, has announced several additions to the faculty: Leo Smit, pianist-composer; Edwin H. Hanley, formerly of Columbia University; Paul J. Revitt, from Crane College, Chicago; Roy E. Travis, from Mannes College of Music, New York; Mary Van Deman, Pasadena City College. Shigeo Kishibe of the University of Tokyo, musicologist, lectured at UCLA in the fall semester before going to Harvard for the following semester.

MICHIGAN. Thousands of Michigan school children will take a musical tour of America this fall when they "attend" classes through the University of Michigan radio series, "Festival of Song," described by Edythe M. Albert in the November-December 1956 MEJ. Now in its eighth year as a service to Michigan schools, Festival of Song is heard over some thirty Michigan radio stations in city and rural schools, both public and church-connected, throughout the state.

UNIVERSITY OF KANSAS, Lawrence, has appointed Robert Bausman as associate professor of music, conductor of the University of Kansas symphony orchestra, and musical director of the spring opera series. A native of Storm Lake, Iowa, and one of the few American conductors to serve on the permanent staff of a European opera, Mr. Bausman has been second conductor of the Hessian State Theater in Wiesbaden, Germany, since 1953. As orchestra director at U. of K., he will relieve Russell L. Wiley, who for the past fourteen years has had the dual responsibility for both orchestra and band, as well as directing the Midwestern Music and Art Camp, which has grown to such proportions that it now requires administration throughout the school year.

ACLS MOVES. The principal offices of the American Council of Learned Societies have been transferred from Washington, D.C., to New York City. The new headquarters address: 345 East 46th Street. Frederick Burkhardt, new president of the ACLS, is replacing Mortimer Graves, now on sabbatical leave pending his retirement next January as executive director. J. F. Wellemeyer, who has been acting as executive director of ACLS until the move to New York, will remain in Washington as the director of the Washington Office.

FLORIDA. C. Doren Tharp, University of Miami vice-president and dean of faculties, announces two faculty additions. Harriet Nordholm, formerly of Boston University and Michigan State University is associate professor of both music education and elementary education, and a member of the School of Music and School of Education faculties. Elsie Fardig, the University's new music librarian will be in charge of the Albert Pick Music Library after its dedication this fall.

ILLINOIS. 2,963 public school pupils and teachers from all corners of Illinois took part in University of Illinois music extension activities during the school year just ended, reports Paul Painter, supervisor of music activities in the Division of University Extension. An estimated 1,300 youngsters performed in the annual All-State Music Conference in Springfield. Another 868 enrolled in the Illinois Summer Youth Music Camps—band, orchestra, choral, and specialized activities—conducted as two-week vacation programs for junior high and high school musicians. Gilbert Waller of the U.I. School of Music was in charge of string demonstration centers in nine communities for some 700 beginners. A conference at Allerton Park for string teachers drew 40; 125 piano teachers attended a similar clinic. 150 teachers and 380 youngsters were in band and orchestra clinics in six areas of Illinois; 300 were in an Adams County Music Festival conducted by the U.I. Music Extension Office.

STRING NEWS. Gregor Piatigorsky, renowned cellist, has joined the faculty of Boston University's college of music, according to an announcement by Harold C. Case, president of the University. The appointment of Mr. Piatigorsky is part of the string development program initiated at Boston University to help check the decrease in string instruction in the United States, states Dean Robert A. Choate of the School of Fine and Applied Arts. Closely associated with Mr. Piatigorsky will be Samuel Mayes, principal cellist of the Boston Symphony Orchestra, who will head the cello department. As part of the string development program, full and partial scholarships for string players will be offered. Mr. Piatigorsky has asked that any fee for his services be turned over to a scholarship fund for cello students. Other members of the cello faculty at Boston University include Jacobus Langendoen and Richard Kapuscinski, members of the Boston Symphony Orchestra, and Suzanne Lecarpentier, assistant to George E. Bornoff, director of the string development program.

ROTH-REYNOLDS. The names of Scherl & Roth and F. A. Reynolds Company are well known in the realm of string and wind instruments. A recent release announces addition of consultants to augment the Roth-Reynolds educational staff: String consultant, Robert H. Klotman, Cleveland Heights, Ohio; brass instruments (trombones and baritones), Hugh McMillan, University of Colorado; large brass instruments, S. Robert Fraser, East Cleveland, Ohio. Leonard B. Smith of Detroit, conductor of the Belle Isle Band, continues in his capacity as cornet and trumpet consultant for the firm.



JOHN FINLEY WILLIAMSON and Mrs. Williamson, president and dean respectively, Westminster Choir College, Princeton, N.J., cut the tape marking the formal opening of the college's new men's residence hall. Raymond A. Bowers (left), partner, Fulmer & Bowers, architects of Princeton, looks on the new structure, which has living quarters for some 120 men students, also has 25 individual practice rooms. The building plans are now in the hands of the MENC committee on Music Buildings, Rooms and Equipment for inclusion with material being prepared for the first additions to the 1955 loose-leaf edition of the famous MENC "Bulletin 17."

ILLINOIS. President Esther Duncan announces that Illinois Music Educators Association will meet in Peoria, Feb. 14-15, 1958, in conjunction with the Tenth Annual All-State Music Activity, in which some 1,400 junior and senior high school students will participate. For information, write Executive Secretary Thomas S. Richardson, 1205 W. William, Champaign, Ill.

WISCONSIN. The University of Wisconsin Summer Music Clinic trained more high school students in 1957 than ever before. In the twenty-eighth year of the clinic, a total of 783 high school musicians, representing 185 Wisconsin communities, 12 states and Canada, participated in the benefits of three weeks' study on the Madison campus of U.W. This record total included 257 boys and 526 girls. Students in dormitories numbered 697, while the remaining 86 commuted daily to clinic classes and rehearsals on campus. 64 percent of the students attended the clinic on scholarship assistance from their local communities—12.8 percent attending on a full scholarship and 51.2 percent on a partial scholarship.

U.W.'s Fall Music Materials Clinic took place November 8-9, 1957. For succeeding clinics and events in Wisconsin, see page 54, September-October 1957 issue of the Music Educators Journal.



CHRISTIAN D. KUTSCHINSKI retired in July 1957 as director of music at North Carolina State College, Raleigh—a post he had held twenty-four years. Previously he had served nine years as instrumental supervisor in the schools and conductor of the Civic Orchestra, Municipal Concert Band, and the High School Band and Orchestra in Winston-Salem, North Carolina, and four years as head of the instrumental music department of Northwest Missouri State Teachers College in Marysville, and two years on the music faculty at Culver Military Academy, with more years of professional playing and private teaching. As director of music at North Carolina State, besides his teaching and conducting, Mr. Kutschinski has found time for engagements as adjudicator and clinician. He has served twice as secretary and twice as president of the North Carolina Music Teachers Association (now the North Carolina Music Educators Association). His address: 1500 Hillsboro Street, Raleigh, N.C.

MARKS MOVES. The Edward B. Marks Music Corporation, which has had main offices in the RCA Building, Radio City, for nearly twenty-three years, has taken the entire eighth floor of the building at 136 West 52nd Street. For the first time in many years, all office units of the Marks organization and stockrooms will be housed together with completely modern facilities.

The change emphasizes once more the gradual trend uptown among music publishers. When the late Edward B. Marks founded this firm in 1894, he had a very small office at 14th Street. Progressively, the firm moved to 20th Street, to 28th, to 38th, to 46th, and then to its most recent headquarters, between 49th and 50th Streets.

Arnold Broido was recently made Marks' director, and the professional staff also includes Arnold Shaw and Felix Gressle.

12,000 MASSED BAND PLAYERS. Outfitting Pat Gilmore's astronomical figures for the 1869 Peace Jubilee were the plans made for the half-time show of the University of Michigan-University of Georgia football game in Ann Arbor, Saturday, October 5, 1957. According to the U.M. director of bands, William D. Revelli, 190 high school bands from throughout Michigan with combined membership of some 12,000 players were invited to participate. The event was ninth of the annual "band days," sponsored by the U.M. Bands and Athletic Association. U.M. News Service reported that this year some 300 twirlers from the participating bands gave a pre-game exhibition. Without denying that other university gridiron half-time shows might rival the statistics, the U.M. News Service released these computations: Instrumentation included approximately 2,100 clarinets, 2,200 cornets and trumpets, 800 horns, 900 drums, 700 Sousaphones, and 1,200 trombones. Over 55,000 sheets were required and over 1,000 chaperones accompanied the bands on their round trip. Travelling to the University and returning home the participating bands speedometered a total of approximately 26,000 miles.

RED FACE DEPT. On page 16, September-October 1957 MEJ, conductors Christman, Hoffman and Oakland, the All-Northwest Band, Orchestra and Chorus, coordinating chairman Von der Heide, and the entire Northwest Convention were credited to Southwestern at Denver, Colorado, instead of the Northwest Division at Boise. Of course, we knew the Northwest meeting was held inside the Northwest.

And then, of all things, on page 16 of the same issue, it was stated that Jules Wolffers "has been appointed chairman of the Boston University School of Fine and Applied Arts." Mr. Wolffers is in fact chairman of the division of music of the B.U. School of Fine and Applied Arts, of which Robert A. Choate is still the dean.

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A Department of the National Education Association

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters and publication Office: 1201 Sixteenth St., N.W., Washington 6, D.C.

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We will include a card on which you may check the number you prefer. If you do not return the card by the specified date we will assume you want the number we have designated as "choice". The music will be sent to reach you early the following month. Shipments are made in November, December, January, February, March and April. If you subscribe too late for the November shipment, we will fill out your subscription with November of the following season.

EACH MONTHLY CHORAL PACKAGE will contain 25 copies of the choral number you select . . . and the total cost for the full six months is only \$20.00. This amounts to a discount of from 35% to 40% under the regular retail price. The recording is furnished at no extra cost.

EACH MONTHLY BAND PACKAGE will consist of either a regular full band set for a total cost of \$25.00 for all six monthly shipments . . . or symphonic band set for a total of just \$35.00 for the six monthly shipments. These prices, you can readily see, are at very substantial discounts from retail prices. The six records are furnished at no extra cost. And we pay the postage on the monthly packages.

If you'd like to "sample" the service, send us \$1.00 to cover the cost of processing and mailing and we'll send you a high fidelity LP record containing numbers from last season's selections along with printed copies of choral music . . . or band conductor's scores. Sign and send the coupon now.

Summy-Birchard Publishing Company
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